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DIVINA COMMEDIA

PARADISO

THE DIVINE COMEDY OF DANTE ALIGHIERI

THE ITALIAN TEXT WITH A TRANSLATION
IN ENGLISH BLANK VERSE AND
A COMMENTARY

BY

COURTNEY LANGDON

VOLUME III

PARADISO

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ALLA MIA

THE TRINITY OF LOVE

" That God may be All in all."
1 Cor. XV, 28.

When Life had withdrawn me from all but my God,
And the birth pangs of dying had ceased,
"Where now is the world, Lord," I asked, as I sighed,
"And the light of the sun, and the starlight, which vied
With its glory, when I was released ? " —

"Asleep in my dreamland," God said with a smile
Which lighted my soul's new sky,
"The real world is only where thou and I are;
The earth is but space, and but sun-time each star
To such as are thou and I." —

"Where, then, are my fellows and loved ones," I asked,
"The dead I had hoped to see,
And the living I left, when to Thee I was sped ? " —
"Thy loved ones are dreams in my dreamland," God said,
"And real for thee only in Me;

Hence all are here with thee, each separate soul
As deathless, as each was dear.
Look into My heart, and thy living thou 'lt find;
Or call, and thy dead will awake in My mind.
Enough that we two are here!" —

"But why, though ashamed, am I feeling no dread,
Now that here I am with Thee alone?
That I was a sinner I know but too well,
And that this is Thy Heaven. But what of the Hell,
Where the guilty are said to atone?" —

"A sin-born delusion," God said, as He sighed,
"A fear born of blindness and night;
For Love, even now, is atoning in Me
For all that thy world-life made sinful in thee,
Ere death tore its veil from My Light." —

"But what, then, am I, whom our Oneness can thus
Both humble and glorify?" —
"A realized dream!" from the Silence above
Whispered He who is Lover and Loved One and Love,
"For lo! There is no One but I!"

Nov. 16, 1920.

PREFACE

A SEPARATELY published translation or interpretation of the Divine Comedy's last part is obliged to face one of the strangest facts in the history of great literature. The Paradiso is the least known and the least understood, and consequently the least likely to be read of the three Canticles of the "Sacred Poem." And yet for all genuine Dante lovers it is what, from the point of view of art, it ought to be, the crown of the whole prophetic work, the last glorious part "for which the first was made." In fact, it was because of this that its author, following in mediaeval fashion the usage of antiquity, called his poem a Comedy, and not a Tragedy. Though beginning unhappily in Hell, it ends happily in the joy of Heaven.

This relative, if not positive, unpopularity of the Paradiso has been variously accounted for. Professor Grandgent's statement that "of the three parts of the Commedia, the Purgatorio seems to a twentieth-century reader most modern, the Paradiso most mediaeval," might find a brief explanation in the predominance of so-called practical interests and beliefs in our brilliant but essentially superficial age. Loving his struggling life on the earth's surface as never before, and absorbed by his intellectual conquest of matter, the modern man, as such, merely patronizes a visionary spiritual Heaven. Believing in material evolution and progress on earth, he

unconsciously sees something of himself and of his age in the illustrations afforded by the lifelike topography of the Purgatorio, but very little in the suggestions of the crude mediaeval geology and astrology of the Inferno and Paradiso, with whose apparently static and everlasting damnation and perfection he has, and very rightly, but little sympathy.

But even to those, who love the Paradiso as it deserves to be loved, in spite of its antiquated cosmogony and intellectualistic and dogmatic theology, each separate part of the Divine Comedy makes almost as different an appeal, as if the exclusive and unrelated subjects of each were Satan, Man, and God.

The appeal of the Inferno is the grim strength of its fearless portrayal of that inexorable moral Law in whose God even "devils believe and tremble." The horrid fascination of its dark etchings of the nature and results of sin may possibly account for the relatively greater popularity which for so many has associated its author's name exclusively with Hell. Its thrills are the sensational surface thrills of terror, morbidity and pain.

The appeal of the Purgatorio's more familiar world, whose days are diversified by lights and shades and colors drawn from sea and land and sky, whose dawns and evening twilights are infinitely charming, and whose nights are "quieted by hope" and happy dreams, is its winning struggle for freedom, its ever increasing beauty, and the veiled apotheosis of man's soul in its last canto.

Quite other than either of these is the dazzling, but discriminating, appeal of Dante's matchless Paradiso, of whose conclusion a Lowell could say that "nothing in all poetry approaches" its "imaginative grandeur." The distinct appeal of the Paradiso is its pervading and ever intenser sublimity, which renders invisible its ether-like strength, and veils the ultra-violet hues of its spiritual beauty from all who have not attuned their inner hearing and vision to the ever developing overtones of its love, and to the splendor of its ever dawning light. Its thrills are those that stir subconscious depths. Here, however, the reader, who has left behind him the outer, as well as the under world of life, is warned by the poet himself not to go on, unless very differently prepared than before, to follow closely in the spiritual wake of his fearless leader's aëroplane. Materialists and the merely intellectual are not bidden to this spirit feast.

What, then, is the task of the translator of the words of Dante's wonderful third canticle, if he would also be its interpreter, or the translator of the buds, as well as of the full blown flowers, of its creative original thought? If, under the very jealous eyes of the original Italian text, which frowns at a translation made poetical at its expense, he has tried to better his previous efforts to achieve a metrical version at once accurate and readable; and if, in the trust that poetical results will follow, he has fused the simplest English words he can find, in verse for whose rhythm he has patiently listened, he must next prepare to reap the prophetic harvest

of intuitions far deeper and subtler than any he had met before.

Furthermore, he must take to himself a much more serious warning than that which Dante gives to those who would merely be his readers. For, to try to interpret the Paradiso otherwise than by laboriously illucidating the well nigh worn out historical, philosophical and theological media of its pregnant intuitions, will call rather for the daring imagination of a child, than for the timid, though entrenched, learning of a scholar. The latter, as such, can do little more than correct, or find new references to "sources," and quote "authorities," in the uninspiring hope of doing in a possibly better way what had been often done well, though futilely, before. The child in him, on the other hand, subconsciously knowing why it was that he was set in his elders' midst, and being spiritually hard to please, will insist upon creating out of the dust of dogmas what his soul desires, if what is offered to his credulity by the static scholarship of the past be not enough to sate his craving for dynamic belief.

Many an interpreter has doubtlessly been praised or blamed, by being told that his interpretations were due to his reading "between the lines" what Dante's or some other poet's words may have possibly suggested to him, but what the poet himself certainly neither thought, nor meant to teach. Yes, should have been his answer, you have stated it correctly, "between the lines." For, if by the "meaning" of Dante's words one refer, beyond their literal equivalent in

English, to their living or creative, and not to their dead, or atrophied, significance, where else shall one look for it, than apart from, though still in close proximity to, the words to which was left the hard task of expressing and of transmitting that meaning's spirit? Or are we never to learn that the spiritual meaning of poetry lies in the greatest thought it can consistently be helped to create, rather than in the mere words of the less developed thought, however great, which dropped it as the living seed of its dying self?

Our age being predominantly, if not despotically, scientific and historical, men are more apt to inquire as to the provenience of an idea and its authoritatively accepted position in intellectual society, than as to its intrinsic merit and spiritual legitimacy. An independent interpreter will, therefore, have to share with others in being asked that very old Gospel question which is susceptible of being adapted to endless secondary occasions: "By what authority" sayest "thou these things?"

Not caring to add myself unnecessarily to the already sufficient number of competent theological and philological scribes who limit their function as interpreters to quoting accurately from well "documented" sources, and from orthodoxly authoritative expositions of Dante's teaching, I think that a brief discussion of authority in the field of great poetical literature is fairly in order here. Indeed, what could be a better place for it than the preface to the Canticle of the Divine Comedy which, far more than the other two,

has tempted its interpreter to present views which might very plausibly be accused of forgetting a proper regard for the too prevalent dogmatic lack of personal opinion on the part of Dante scholars?

What, then, is authority? I would answer this question, which is the main subject of this preface, by saying that it is a power to win approval for a truth, which does not reside in the person of him who utters it, but in the dynamic persuasiveness of the truth it was given him to utter. An authoritative interpretation, therefore, is one which will be seen to be the natural flowering of the seed of truth latent in the thought interpreted, by readers or hearers who have kept their freedom to listen to their own minds and hearts.

As to the function of scholarship, if being "scholarly" in the field of creative literature consist in applying to the interpretation of works of intuitive imagination and art the methods properly and successfully used in the field of physical science and history, then some other term must be found for the openly avowed ambition of one who, if not exclusively, is far more interested in what is unique, vitally new and creative in a poet's thought, than he is in what the latter shared with others, or in what he "owed" to his predecessors, or to the times in which he lived. "Sources," then, and "authorities" could usefully be left, as their interesting specialty, to genealogically minded scholars who think it is more important to know where an idea came from, and by

whom it had been accepted, than what its intrinsic value is, and to what further truth it can lead.

Science, in dealing with anything purely material or intellectual, very properly ignores what seems unique in it, or attempts to reduce it to intellectual terms by analyzing it into elements common to it and to other things or events in the past or present. In the spiritual field, however, by which I mean the field of intuition and imagination, which it is the function of poetry to express and enlarge, what is true in the field of scientific and historical facts ceases to apply. What is unique, new and germinal is here the main thing, everything else being properly viewed as its accessory outer case, and as interesting and valuable only as all well fitting and appropriate clothing is.

Now what is unique, new and creative cannot be explained at all by analysis or by an investigation of its sources in the past, but only by a sympathetic appreciation of its creative vitality in the present, the essential question being not what it originally meant, or was early thought to mean, but what it has grown to mean in the fuller light that can now be thrown upon it by the richer experience of man. What sayest *thou* that I mean? is the question which a real poet asks of his reader.

Of this truth I had an interesting illustration many years ago at Cornell University. Professor Corson, having elicited some doubt as to whether he had given a correct interpretation of one of Browning's poems upon which he had been

lecturing, settled the question by referring it to the poet whom he knew intimately. In due time the latter's answer came from England, and was to the effect that, to tell the truth, he did not mean what Professor Corson thought he meant, when he wrote the poem, but that he was very glad to recognize the latter's interpretation of his thought as its fuller meaning now. Similarly, if I may refer to a poem which I owe to Dante, what of the meaning of the verses I have set before this preface? I wrote them as an imaginative means of suggesting what I feel is the Paradiso's supreme teaching, namely, the ultimate oneness of all spirit, and the infinitely close relation between the consciousness of man and the supra-consciousness of God. Now I myself know that these verses mean a great deal more to me now, than they did when I first sketched out their essential thought many years ago; and I also hope, whether or not their meaning will have grown for me, that they will come to mean whatever *more* they may be capable of meaning to any who hereafter shall apply their suggestions to their own richer spiritual circumstances or needs. As to whether they exactly express Dante's thought, I cannot tell, as I cannot ask him yet; if, therefore, they have any value, it will be that of throwing a little light on what Dante's poem can mean, not to ultra historical Dantists who insist that "Dante was wholly of his time," but to those who will contribute their own loving imagination and spiritual experience to the illucidation of truth germs which make him "not of an age, but for all time." So with my

interpretation as a whole. I do not claim that it shows only what the Divine Comedy's teaching meant for Dante, nor for Boccaccio, but for me, too, as a vicarious representative of many readers now, who are, of course, free to endorse, modify or reject any or all of my interpretations, but whom I cannot uphold in attributing a stationary significance to living and dynamic words, still winged for far higher flights of meaning than even this age's eyes can see.

Of a jest Shakespeare said that its prosperity lies in the ear of him that hears it. So is it, likewise, with all vital truth. Its worth lies in the creative imagination of him who can put it to use, and breed therewith other, if not fairer, truths. In the field of history of the purely scientific kind, "sources" must, of course, be consulted to make sure that statements about events are based upon actual facts, though even there it should not be forgotten that, as Rostand said, there is often more truth in a legend than in a document. But here the source, paradoxical as it may at first seem, is in the reader's potential intuitive imagination, and is more apt to be found in unborn ears than in dead mouths. Hence, as in the case of art, it is the supreme duty of those who constitute themselves the guardians of the winged truth that lives and moves in great poetry, to see to it that it be not "made tongue-tied by authority" of the devitalizing static kind.

Having, therefore, done his duty to the avowedly necessary and useful philological parts of his interpretative work, what, then, is left for one who holds such views as those expressed

above, but to recall Sir Philip Sydney's words, and "look into his heart and write," even though the result risk the danger of proving a comfort and an inspiration to himself alone?

Something like this, the present annotator has tried to accomplish in the sporadic and compressed notes to the Paradiso, which, with those of the Inferno and Purgatorio, are intended to illuminate the historical, and expand the spiritual, significance of individual words, lines and passages. Incidentally he hopes that these notes will also serve to interest the reader or student in the attitude to be assumed toward the Divine Comedy in the forthcoming Commentary, whose aim is to be a popularly readable, though serious, essay on the poem as a whole, and on Dante's prophetic moral and spiritual message, if read not so much in the light thrown upon it by his age, as in that which can be thrown upon it by ours without making Dante's insight other than it was.

And here this preface might well close for the satisfied, all others being referred to the two previous prefaces and to notes in the fourth volume, which will try to meet criticisms of individual translations or interpretations.

To any, however, who may have been led to misunderstand my general position, I avail myself reluctantly of this opportunity of saying accumulatively that the only criticism I deprecate is that of not having done well, or exclusively, what I never proposed to do at all, or at least not exclusively, because it had been so well done before, namely, show what

the Divine Comedy meant to Dante or his age; that I avow no disdain for the historical fact, even if I do feel that there are other kinds of facts about a great world poem which may be more important for us than what was its exact meaning six hundred years ago in the opinion of predominantly historical scholars now; that I have made no claim of reproducing in English Dante's 'curious felicities,' since I do not believe that any translation has, or could have, done that, though I do think that my version might have been somewhat more poetical, had it been less accurate, and a little more accurate, had it been less rhythmical; that I never said that, if living now, Dante would judge many things differently, though I did say that he would be able to express his wonderful intuitions more fully, and in a way more easily apprehended by us; that I agree that the problem of literary interpretation concerns itself with what an author did teach when he lived, though I hasten to add that what he taught when living includes the more that his seed-bearing words and insight can consistently seem to teach, now that they have fallen into better soil than his age could afford them; and, finally, that to claim for my work in a first preface that it was "only a personal interpretation" of the poem's "latent spiritual significance" coupled with the express warning that it should be separated from "scholarly" information based upon the authoritative work of others, would seem to be a sufficiently sincere avowal of its nature and purpose. Claiming, in short, that the Divine Comedy belongs exclusively

neither to the Church nor to historical science, this interpretation, to quote in part from Bishop W. Boyd Carpenter, is simply an attempt to steer between "the misconceptions into which a rationalistic theology had plunged the Church," and those into which dogmatic scientism is prone to plunge the study of literature, with the object of showing "the full significance of the Love in which Dante so profoundly believed."

To those, however, who in studying Dante want to be on more "orthodox" ground than I can claim to stand on, if they have read Lowell's Essay on Dante, in my opinion the greatest of all, I sincerely recommend Professor J. B. Fletcher's excellent little book on the same poet, with only the "reservations" due to the difference in our points of view. It links the thought of Dante's masterpiece to that of his previous more or less mystifying works so lucidly and consistently, brings the meaning of the dogmatic theology and complex symbolic system of the Divine Comedy down to 1321, so convincingly, and describes Dante's art so brilliantly, and sympathetically that, for the purposes of my own Commentary, I could gratefully wish it had been much expanded.

And now, to follow the example set by the two previous prefaces, this one will also end with a final word about Dante's Italy. A new era is undoubtedly opening up for her wonderful people who, having seen so many of the ages of civilization, may have begun this one by harking back to the

wisdom of their dawn as a political entity. If Italy prove to be the first of modern nations to solve the vexed problem of the relation of labor and capital to each other, it will be because she will have applied to it the twenty-five century old fable of Menenius Agrippa, who persuaded the Roman plebeians to compromise for the state's sake, by telling them the fable of the belly and the members. The despotism of a class is not to be feared in the mother-land of law and order. Nor has the utter defeat of Austria superannuated the old Italian cry "Fuori i Barbari!" for, in spite of hopes rendered futile by weakness, Europe's Rome-born civilization is still menaced from the Teutonic and Scythian North-East. It may prove fortunate, therefore, that Italy has so largely achieved the strategic as well as the other aims referred to in the sonnet at the head of the Inferno, for nearly hers at last is the barrier-wall of those Alps, which Nature long ago assigned to her people, when she made Latin or Italian all the material, human and spiritual flora and fauna of the sunny valleys sloping eastward, southward and westward from their highest peaks. As to Italy's Adriatic claims, as to Fiume, henceforth a "local habitation and a name" forever Italian in spirit, and as to d'Annunzio, what shall I say but *vedremo*, and *pazienza?* Shakespeare said of the strange performance witnessed by his cool-headed statesman, Theseus of Athens, that lunatics, lovers and poets, "of imagination all compact," apprehended "more than cool reason ever comprehends." And it was he, too, who went on to say in Hippolyta's words:

"But all the story of the night told over, and all their minds transfigured so together, more witnesseth than fancy's images, and grows to something of great constancy." So will it prove, I think, with Italy's secular racial and national aspirations. The story of the Fiume trouble, inexplicable to us, is essentially a frontier story, which finds its explanation in "ancestral voices prophesying war." We shall see it, and be glad to see it "grow," for the good of all the West, "to something of great constancy."

Meanwhile 1921 is Dante's year in Italy; and from now on until after mid-September, who says one will largely say the other. May he more than ever be hers, and she his, and both the world's, is the wish of every American lover of Dante, and mine, as I close this version of his joyously creative poem, by gratefully addressing to his spirit the words he addressed to Virgil's at his poem's inception:

> O light and glory of the other poets,
> let the long study, and the ardent love
> which made me con thy book, avail me now!

COURTNEY LANGDON.

BROWN UNIVERSITY,
DECEMBER 22, 1920.

INTERPRETATIVE ANALYSIS OF THE PARADISO

WHEN he turns to the Paradiso the reader leaves behind him the world of consciousness which is predominantly dependent upon intellectual means of expressing its intuitions, and enters upon one in which, as it grows more and more spiritual, its describer will have to rely more and more upon the symbolism of pictures appealing to the esthetic imagination. But it is only in the 30th canto, when the spatially conceived universe has entirely ceased to furnish adequate symbolic illustrations, that the reader is called upon to conceive of a world wholly out of space and astronomic time, a world in which events are simply happenings of the soul, and occur in a wholly self-created environment, an ideal dream-world from which one would neither have to, nor wish to, awake. Such a world the poet will describe as:

> the Heaven which is itself pure Light,
> Light intellectual which is full of Love,
> Love of true Goodness which is full of Joy,
> Joy which transcendeth every kind of Pleasure.

By this gradual process of introducing the inner circle of his readers into so unwonted a field, Dante teaches the truth that, after all, the intellectual and the spiritual, though differing radically from each other, are still interdependent, and

hence capable of shading off into each other, the latter imperceptibly growing more and more natural, as the other fades away into a dimly remembered form of thought and speech.

This aspect of the Paradiso will naturally be reflected in the following notes, which, while frequently drawing in some cantos upon philological resources, will more and more largely depend upon the unsupported imagination of the annotator, and upon the sympathetic collaboration of the reader, who at any moment may find himself thrown entirely upon his own intuitional experience and creative vision.

Throughout the poem Dante draws as no poet ever did upon the subtlest vocabulary of Music, Light, Joy, and Love, but if the glorious symbolic pictures he bravely tries to paint are to be anything more than words, however divine their purport, they must all be given an individual personal content. Though unsurpassed in literature, Dante's Paradiso is avowedly but a sketch, which each reader is called to fill out with his own imagination. The interpreter's culminating duty is, therefore, to remind him, as he does himself, that what Dante wrote freely and greatly out of his soul's experience, his lover must greatly and freely read into his own.

INTERPRETATIVE ANALYSIS

CANTO I

As Dante's Inferno was described as the spiritual *state*, or downward tendency (a place only according to the letter), wherein Pain is the eternal concomitant of conscious disobedience of a Will inspired by perfect Justice, and wherein an enslaving Law is necessarily predominant; and as his Purgatory was portrayed as the spiritual *state*, wherein Man progressively recovers Freedom by submitting voluntarily and humbly to a purifying discipline, and wherein Liberation is the concomitant of genuine Repentance and Effort inspired by Hope; so will his Paradise be presented (in spite of being located, according to the letter, in and beyond the spheres of mediaeval astrology) as the spiritual *state*, or upward tendency, wherein the free adherence of Man's soul to its own highest ideals and intuitions, transcending mere obedience, results in a consciousness of ever increasing Happiness in a world of Freedom, Creation and Love, a world whose Eternity will have a qualitative, and not a quantitative, spatial or temporal significance. As the rugged Strength of the Inferno veils itself in the Purgatorio, with Beauty, in the Paradiso, wherein resides the Divine Comedy's inmost expression, all its shades and colors are fused in the white light of Sublimity.

1. The Paradiso begins by stating that the Universe is permeated by the resplendent Glory of the Spirit God of Love, who, self-moved, is the source of all Life, which itself consists of motion, whether one refer to the smallest particles of Matter imagined by science, or to the uninterrupted flow of creative Consciousness, of which any one is aware, who gives a moment's thought to his own inner life. But as different manifestations of life vary in their development and value, so do they differ in their ability to reflect the glory of the universal Life in which they share. The heavens, however, which "declare the Glory of God" in Dante's Paradiso, are not those of the merely astronomical world, which mainly declare the glory of man's mathematical intellect. 4. According to the astrological astronomy of Dante's age, the Empyrean outside of or

unlimited by space or chronological time, was the highest or outermost of the heavenly spheres, and that in which, God being immediately present (by which is meant a state wherein Consciousness is perfect), the greatest imaginable freedom and happiness could be attained; and, startling as his statement may seem, Dante unqualifiedly asserts that he was, in spirit at least, actually there. The insight and glorious intuitions and imaginations scattered throughout, and culminating at the end of the Paradiso, are all the proof that is needed, that he told the truth, and that his message partakes of the nature of an intuitional revelation. To report what he saw there, is, however, almost beyond human power, so dependent is language upon pictures drawn from the material and intellectual worlds, which can only be used as suggestive but inadequate symbols, ever open to the danger of being taken as literally true. Dante's difficulty here may be compared to that of one unable to recall a name or word which he nevertheless knows that he knows. 7. God is, in no merely pious or sentimental sense, the actual object of all human desires, which, however blunderingly or distortedly, are always aiming at some form of power, truth, beauty or goodness. 10. Dante here promises to report all he can of what in the inmost depths of his own soul he had been able to see of the nature of the free Realm of Universal Happiness; and, however great his claims as a thinker and artist, his greatest title to fame is the glorious way in which, as a revealing seer, he fulfilled his promise. 13. Having invoked the Muses and his own genius in the two preceding canticles, Dante now invokes, for this his greatest task, God Himself, under the appropriate Hellenic name of the God of Light and Poetry, who crowned his spokesmen with the laurel. Cf. note to Purg. VI, 118. 16. Mt. Parnassus had two peaks, one devoted to the Muses, the other to Apollo. This reference means that Dante felt that, in treating his new subject, he would have to draw to the utmost upon his own God-inspired, intuitional imagination, as well as upon the intellectually acquired learning and culture upon which he had hitherto mainly relied, but which alone could not reveal Heaven to him. 19. A reference to the story of the satyr, Marsyas, who having insolently challenged Apollo to play on a flute, was defeated, and flayed for his presumption — a story which matches that of the Magpies in the invocation of the Muses in the Purgatorio. 22. In emphasizing, as he so often does, the Power of God, Dante is insisting upon the fact that Spirit is essentially *dynamic,* as all life

is, the *static* being but an instantaneous spatial view taken by the scientific intellect of man of what is really flowing and new. 23. Even the Paradiso will be but an adumbration of the spiritual realities it will try to describe, and merely a program for the really "advanced" study of its readers. 28. Apollo was regarded as the father of heroes, poets and seers; hence his favorite laurel was used to crown great generals or emperors, and poets. 31. Daphne, who was loved by Apollo, and, when fleeing from him, was turned by the god into a laurel, was the daughter of the river-god Peneus. 32. "The Joyous Delphic Deity," Dante's beautiful Pagan name for his ever joyously creative God, was due to Apollo's association with the oracle of Delphi at the foot of Mt. Parnassus. 34. Beside being in a deep sense the creator of modern poetry, Dante has as yet had no superior among his great successors, for no one since has been able to sing "with better voices" than he, or rise above the height of his great argument; hence the peerless spiritual, if not philological, position of the Divine Comedy in the world's literature. 36. Cyrrha was the port of Delphi, and stands here for the answering inspiration of Apollo. 37. The sun rises every day from a different point on the horizon, of which the most propitious would supposedly be that of March 21, the day of the vernal equinox, when the circles of the equator, the ecliptic, and the equinoctial colure all traverse that of the horizon, and form therewith three crosses. The "kinder star" is the constellation of Aries, suggesting the early spring of the year. Allegorically these circles and crosses may imply the propitious conjunction of all seven virtues, the Pagan and Christian, in such an undertaking as Dante's. 42. Even God must depend upon the conjunction of the best contributions of heredity and environment for the most propitious equipping of a man. 43. "Almost," because the assumed date of the Vision was actually a little later than the vernal equinox. 45. The whole water-covered hemisphere of Purgatory ("there"), being white with light, and the whole of the hemisphere of land ("here" in Italy) black with the darkness of night, indicate that it was at high noon that Dante rose with Beatrice to ascend God-ward through the free heavens of happiness. 46. Beatrice had been looking East, and hence turns to the left to look at the noon-time sun due North. Until it has been passed, the sun will be the astronomical representative of God's Light; to look at it means to fix the soul's gaze upon the utmost conceivable perfection, with the incidentally possible result of ultimately quicken-

ing the Church, of interpreting Revelation, and of spiritualizing Theology, all of which, like the Sabbath, exist for Beatrice, Man's inmost soul, and not she for them. 48. The Eagle's reputed ability to gaze at the sun has long been a symbol of a fearless direct vision of spiritual truth. Hence its use in symbolizing the peculiarly spiritual Gospel of St. John. 49. The "second" ray is the ray of reflection. 51. Dante's frequent references to the "pilgrim," and his tender "longing to return" home, unmistakably reflect the feelings of the wandering poet, exiled from his native town and all that was most dear to him. 55. As a result of his complete purification in the Terrestrial Paradise, Dante is now able to look to his own God-taught inmost self for the Truth, as he had never done before. His increasing ability to do so will be indicated from heaven to heaven by the increasing beauty and happiness he will see in Beatrice' face. These stepping-stones of an ever clearer spiritual vision should be noted by the reader. 58. This may indicate their entrance upon the sphere of Fire believed to surround that of the Air. 64–69. The "eternal wheels," or spheres, stand for all that Man's consciousness can imagine in the way of happiness. Only just beginning to be one with his own soul, Dante here looks at them indirectly, as it were. Of the resulting change in himself, Dante finds a parable-like illustration in the mythical story of the Euboean fisherman, Glaucus, as told by Ovid. Having seen a fish revive after lying on the grass, he tasted the latter himself, and plunging into the sea, was metamorphosed into a sea-god. 70. Such a change as Dante claims to have undergone, not being a physical or intellectual one, cannot be described in words, since not known by external experience and incapable of analysis. It means a coming to see life paramountly from a spiritual point of view, an experience possible for any one to have, if trained to it, as Dante had been, and very difficult for those whose training has been exclusively intellectual. 73. As to whether he was "caught up into heaven" while in the body, or only in spirit, Dante leaves undecided, probably out of reverence for St. Paul, who so left his own similar experience (2 Corinthians, xii, 3). To the present annotator Dante's ascent in his physical body with an unchanged definition of the latter, would seem utterly meaningless, unless one is forced to hold that one's consciousness is spatially wholly localized in one's brain, which is unbelievable, because the latter is itself an object of consciousness. It is important for the reader to recall that Dante's

Heaven is not in the spatial world, and that its Spirit-God is not a thing, or an abstract intellectual idea. 75. Spiritual ascent depends on spiritual, and not on intellectual, light, and no amount of the latter in education can make up for the lack of the former. 76. The ingenious and beautiful mediaeval theory of the cause of the all-originating motion of the outermost sphere, was that every point of it desired to come into connection with every point of the Empyrean, the immediate abode of God and all happy spirits; hence its endless and infinitely complex rotation. The ambition of the free and healthy human soul is as boundless as its goal. 78. A reference to the Pythagorean doctrine of the "harmonies of the spheres," which, scientifically refuted by Aristotle, and poetically defended by Plato, can be taken to signify here, and throughout the poem, the infinite harmonious combinations of all melodious forms of happiness with each other. 80. Whether Dante here meant to indicate the sphere of Fire above that of the Air is not quite clear, though Beatrice and he would be supposed to pass through it in their swift flight toward the Sphere of the Moon. The brilliant light he first sees will afford a fine contrast to the moderate pearl-like light of the first star he will enter. 85. Only if taken to represent Dante's inmost spirit fused with that of the concrete Florentine girl he loved, could Beatrice' significance explain this line, which cannot possibly be made to apply to any of the traditional interpretations of her. 88. The development of imagination must be as gradually gone through as that of intelligence, and yet how little is done for it in our despotically intellectualistic modern education, in which it is left almost to chance, in spite of its evident relation to human sympathy, and to all kinds of creative invention! 91. The higher or inner processes of consciousness are not located in the brain, or, spatially, any *where*. 92. According to Dante's (mistaken) science, the "proper place" of lightning, as of all forms of fire, was the sphere above that of the air; according to his (true) spiritual intuition here, the home of the soul is the flowing state of perfect and consciously free obedience, inner happiness and co-operative creation, his ascent toward which he is here trying to describe. 94. How like Dante is this description of the words whose convincing power lay wholly in their simple, happy beauty. Verily "Beauty is truth, truth beauty!". 99. Not yet aware that he is not physically ascending in his body, through merely material heavens, Dante is momentarily troubled by his scientific knowledge

that a human body was heavier than the elements of air and fire. Cleaving to intellectual notions *out of their natural sphere* has always hindered the development of man's spiritual vision. 100. Has n't the reader ever pitied himself? If he has, it was his Beatrice that did the pitying, or mothering. 103. Here Dante begins, with the relatively poor scientific knowledge at his disposal, his wonderful description of the Cosmos, or ordered Universe, so much of which is not only extremely beautiful poetically, and suggestive allegorically, but is by no means to be despised as a philosophical bit of insight into universal Reality. 105. It is only by the observation and study of the phenomena of Nature, and especially of Man's consciousness or soul, that it is possible to form any conception of the mind of God, the ultimate Unitary Reality of all that is, whatever the latter be yet thought to be. No exclusively intellectual, or exclusively intuitional, view can be adequate. 106. By "exalted creatures" Dante means, beside Man, Angels, or any imaginable conscious beings superior to Man. 107. It will pay to study Dante's progressive descriptions of God, noting the nouns and adjectives he uses. Here he draws upon the intuition of Self-perfect Quality, the spiritual correlative of the matter-knowing intellect's conception of the logically dependent relations of Quantity necessary for handling matter. 109. Dante is evidently aware that, to satisfy man's mind, everything must find its place in an ordered universe, but in the Paradiso his analysis, only allegorically a quantitative one of the relations of things to each other, is one of the qualitative relationship to each other or distance from the Source and Goal, of spiritual tendencies. 112. With this magnificent simile of ships sailing the ocean, each led toward its natural port by instinct, Dante touches on the subject of the vitally creative evolving Force, almost all thought of which has been swamped by study of things already evolved, and of the relatively "vain genealogies" of their unexplained evolution. 115. Among the four kinds of instinct here mentioned, Dante refers to the tendency of fire to rise moonward (scientifically mistaken), to the instinct implanted in non-human animal life, in which the factors calling for immortality would not seem to be present; to a suggestion of what we know as the forces of gravitation, attraction and cohesion in material masses; and finally to the force which, by whatever name, guides mankind forward toward whatever freedom and happiness it can win from the development of intelligence and love. 120. Provi-

dence, since suggesting a Mind that "looks before and after," is a good name for a forward moving creative God, whose universe is neither a machine, nor a creation intellectually determined by a plan, but one of infinite adventure, which might be characterized as a life growing ever-and-more-and-more-broadly-better in spite of endless obstacles. 122. The Empyrean, rendered motionless and calm by God's Light, for the same reason that it is because of its imperceptibly rapid motion that physical light seems steady. Within the Empyrean the next heaven in the astrological system Dante had to use for his purpose, was the Primum Mobile, whose exceeding but imaginably rapid motion it was its function to communicate to all other inner spheres. 126. The goal of conscious spirits, here compared to the target of an arrow, is joy, which, being continuously creative, cannot be limited by place or time. 127. The only exception to the universal attainment of the ideal spiritual goal is that, since by its nature spirit is, and must be, free, it is possible for the latter to stray from its instinctive course by ill use of its innate power of choice. The Spirit's army has its weary, its laggards and its deserters. 136. Just as matter is governed by the law of gravitation, spirit, when once unhampered, is ruled by the law of upward attraction — each toward its center of gravity or lightness, material or spiritual. 142. Dante's appreciation of Beatrice' discourse is the measure of his spiritual ascent, allegorically expressed in the poem in physical terms, and viewed as being as natural as any physical event in the material world of his body and intellect.

CANTO II

1. Dante's readers are here frankly addressed by the poet with a warning. They are cautioned against going on any further with the poem, unless equipped by some spiritual training to understand a subject radically transcending the customary practical and intellectual experience of men. This warning the annotator must ask his readers to share with him, for if the first two canticles were in-

creasingly suffused with spiritual teaching, the Paradiso will be predominantly so, and will call for an ever increasing intuitional appreciation, which will feel free to use intellectual conceptions only as necessary suggestive symbols. But each of us has in his soul his own Beatrice, by whom he can be taught, if he will. At any rate the "little vessel" of Dante's genius (Purg. I, 2) has now become a majestic ship, which is about to plough its way across the boundless ocean of consciousness and intuition, glad to be followed by all that can. 7. In all literature there is nowhere so gloriously or so magnanimously bold a claim as that which Dante makes in this terzina. Inspired by Divine Wisdom, Minerva; led by the intuitions of poetic culture, Apollo; and equipped with all the help of the arts and sciences at his disposal, the Muses; he claims that he is now to draw upon his soul's resources to reap a mediaevally expressed harvest from seed long since sown in human soil, which for us needs only to be re-expressed in modern terms. 10. Those who have longed for Angels' bread, are those who have developed the spiritual possibilities which are latent in their own, as in every one's, nature, and have not been satisfied with those that are merely intellectual. 14. A suggestion that the closest attention will be demanded of the reader of the Paradiso, which, while all of it is interesting and sublimely planned, requires considerable effort on the part of the reader who would reduce its intellectual theology back to the beautiful unprecipitated intuitions of spiritual truth which originally inspired it, and still inform it. 16. Jason led the Argonauts to Colchis in their quest for the Golden Fleece. A part of his task was to plough a field with the help of two flame-breathing oxen previously subdued to his purpose. 19. The world of spiritual reality of which man gets glimpses through the intuitions of his consciousness, is a picture of the nature of the Spirit-God who progressively creates it by his "eternal" struggle with Matter. Dante here declares that the force carrying Beatrice and himself upward was Man's innate and ineradicable tendency to reach completely the natural environment of his spirit; and that there is nothing more mysterious about this than about the tendency of matter to obey the law of gravitation, or of man's intellect to be swayed by logic. 23. To describe the instantaneous rapidity with which he enters the Sphere of the Moon, Dante inverts the order of the incidents in an arrow's flight, to which he compares it. Similarly, in Par. XXII, 9, he says: "Thou hadst not drawn away and put thy

finger as quickly in the fire, as I beheld" etc. In fact, practically instantaneous happenings are frequently received by consciousness in this inverted order. 27. Incidentally be it noticed that neither the Church, Revelation nor Theology could properly be supposed to know as much about the workings of Dante's mind, as his own spiritual consciousness, and that Beatrice is again described as being "as glad as she was lovely," happiness and beauty being the characteristics of a healthy soul. 30. The first star, whose sphere they now enter, is the Moon, the nearest "planet" to the earth. In the use he makes of the symbolical possibilities of what was then known of the Moon's characteristics, we shall see that Dante will dwell upon the fact that it shone by reflected light, upon its inconstant phases, and upon the spots that mark its surface, as well as on its being nearest to the earth. 31. Dante is here picturing the moon to himself as it still appears to the naked eye, and without knowing of the results of looking at it through a telescope, which was not invented until nearly three centuries after his death. Not attempting to go into details unnecessary for his allegorical purpose, he imagines himself to be received into its pearl-like substance, which again makes him wonder whether he was still in his body. This leads him to think of the mystery of Christ's incarnation, which, however, has nothing to do with the impenetrability of matter, which is rendered inviolable by its definition. The Incarnation is properly a spiritual revelation of the nature of God in the life and teachings of Jesus, which must be spiritually authenticated, spiritual events being all "miraculous" or seemingly impossible from a merely intellectual point of view. 43. A first definition of faith as that by which one accepts an intuition of truth as self-evident to the soul, whatever it may seem to the intellect, whose processes are logical and deal with relations. Dante means that in the spiritual field of ideal consciousness (Heaven) the Incarnation is axiomatic, or incapable of intellectual demonstration, since needing none. 49. With Dante's question about the spots in the moon, we enter upon an intellectually interesting, but poetically and spiritually rather dull, discussion, probably introduced because of its contemporary interest, and as introductory to the accepted theory of the influence of the heavens on human lives. 51. What is now sometimes called the Man, or the Lady, in the Moon, was formerly supposed to be Cain holding a pitchfork full of thorns. The annotator has seen the first two, but not the last! Cf. the presentation of

Moonshine in the Midsummer Night's Dream. 52. Beatrice means that if mistakes are made in the field of sense perception, it is not strange that the nature and laws of the spiritual world should be perplexing, seeing that mere Reason, turned as it is toward matter as perceived through the physical senses, can give one but little help. 60. Dante here gives the explanation held by Averrhoès, and believed to have been that of Aristotle. 64. All the stars except, of course, the then known seven planets, among which were the sun and moon, were believed to be in one sphere just inside of the Primum Mobile, which communicated to them the motion and influences derived from God. 67. It would be merely a case of quantitative distribution of a single virtue. 70. The heavens would exert only one influence on human life, while there are known to be many. 73. Either the moon's matter would be rarefied here and there throughout its bulk; or else it would be formed by alternate strata of dense and rare matter, comparable to the fat and lean in bodies, or to the layer-like pages of a book. 79. In the first case, the sun's light would shine through during a total eclipse of the sun by the moon; since this does not happen, only one alternative is left. 85. The sun's light would be reflected back as soon as it met the dense stratum behind the thin. 91. This was a teaching of Avicenna; Beatrice holds that it can be disproved by experimentation, which is interestingly declared basal to the proofs of science. 97. Dante presumably had himself tried the test of the mirrors, and was satisfied with the result he here describes. The reader will have noticed that, throughout this passage, Beatrice seems to be talking from an intellectual, rather than from an intuitional, point of view, and is therefore limited by the scientific attainments of Dante's age. 106. All erroneous conceptions having thus been cleared out of the way, Beatrice will now proceed to give what Dante had come to think the correct explanation of the moon's spots, by means of a discourse on the mediaeval theory of the influence of the heavens, for which, it would seem, the previous discussion, dry to us, was used merely as an excuse, unless intended as suggestive of the spotted or discontinuously bright nature of the lunar grade of happiness. 112. According to the cosmology of Dante's age, the first of the spheres of the material universe (all of which were contained by the wholly spiritual Empyrean, for which there could be no physical symbol), was known as the Crystalline Sphere, or Primum Mobile. Communicating to all other material spheres its

own motion and ultimately distributing to them all the influences originating in the Empyrean from their source in God, it formed on a universal scale a mysterious link between the spiritual and the material worlds similar to that which spans the interval between a man's consciousness and the material mechanism of his brain, which science is naturally still impotent to bridge. 115. Just inside the Primum Mobile was the Sphere of the Fixed Stars, which though differing in size, brilliance and color, still seem to the naked physical eye to dot the inner surface of the "vault of heaven," and to the soul's eye to "declare the glory of God." 118. These "other spheres" are, in their order downward toward the Earth, Saturn, Jupiter, Mars, the Sun, Venus, Mercury and the Moon. Dante compares them to the organs of the human body which are the instruments of the soul's activity and life. 123. In the spiritual world an inspiration or an influence comes from a source which is qualitatively above it, and not chronologically prior to it; hence, paradoxical though it may seem, one might conceivably find in Shakespeare the source of something in Dante not to be found in any of his predecessors or contemporaries. 129. The "blessèd Motors" of the several Spheres are the Angels, or Intelligences, assigned to each in the hierarchy of spiritual colors into which the one white Light of God may be refracted by a spiritual analysis. Those assigned to the Moon are the Angels of the lowest order, the message-bearers of the Spirit. 131. The Arch-Intelligence of the Starry Heaven, controlled by the Cherubim who represent God's Wisdom. 135. The eyes for seeing, the ears for hearing, etc. 139. As the same spiritual quality will form a different combination with each individual it influences according to his inheritance, and environment. 142. That is, the light in the stars is like the expression of inner emotion which lights up the human eye. 145. Reaching now his conclusion, Dante claims that the dark and light parts of the moon are due to differences of spiritual quality and not to any material cause. It is impossible to tell whether, or to what extent, Dante took the details of the discussion in this canto to be a literally true account of the physical nature of the moon or cosmogony; or whether he only used it all as an allegoric way of describing a world of many spiritual values, not to be materially or intellectually accounted for, and whose influences, fusing with each other in untold combinations, would explain the infinitely varied possibilities of human nature. Men are not born spiritually equal (whatever

their political and other rights to equal treatment), and when their due has been given to inherited predispositions, and to the impress of circumstances, an important share in the result must be given to imponderable influences, of which the soul alone can be aware, and which come down from "above," whence as St. James had it, "cometh every good and perfect gift, from the Father of Lights" (James I, 17) — all these and other factors in shaping a soul's character being subject to its own freedom, or self-determination.

CANTO III

1. A reference to Beatrice, which continues her identification with the Beatrice Portinari Dante had loved in his boyhood and youth in Florence, without ceasing to use her name as the symbol of that inmost spiritual nature or self of his, which he has at last learned to consult and obey, and which will lead him into the presence of the Self of selves. 3. Spiritual truth is of its very nature characterized by beauty. 5. In nodding ascent the head is raised and then brought down. 10. In the following beautiful passage Dante describes the appearance of those among the blest whose personal features were most visible, since, as a result of their inferior rank or spiritual attainment, they were least lost in the refulgent light of their happiness. 12. Some take *persi* in the sense of 'dark.' 18. A reference to Narcissus who fell in love with his own beautiful face reflected in the water of a well. In the Inferno (XXX, 128), Dante had referred to water as "the mirror of Narcissus." 27. Dante's taking these spiritual faces for reflections of persons behind him, showed that he was still attached to his old intellectual habits, and not yet ready to "trust his feet" upon the far more solid ground of intuition and the vision of his soul. No spiritual truth is capable of being apprehended by merely intellectual means, though all intellectual truths are founded upon a first intuition. Dante had tried to apply the laws of physics to a spiritual appearance. 29. These "real substances" are spirits who present themselves here as con-

crete illustrations of those worthy souls whose happiness is marred by inconstancy, shown in this case by their not keeping completely at whatever cost a vow they had freely made. The waxing and waning of the moon's light in its phases, affords Dante an excellent astronomical symbol of the spiritual state they represented. 32. Happiness and sincerity always yield a truth, however limited in range or development. 39. Spiritual experiences, whether of truth, beauty or goodness, belong to the domain of the *connaisseur*, and not to that of the *savant*, to use the subtle French distinction; spiritual knowledge is a question of personal "tasting," and is not logically acquired, or dependent upon external testimony. 41. The translation tries to avoid possible ambiguity; *tuo*, in the singular, refers to the individual spirit's name, and *vostra*, in the plural, to the lot it shares with its companions. In the Inferno Dante's requests were accompanied by promises of fame on earth; in the Purgatorio by promises to secure encouraging prayers in its penitents' behalf; but here his requests are made with the simple assurance that they will be granted for their own sake, and the joy of doing so. Such is the Kingdom of Heaven, as Piccarda goes on to say. 43. The spiritual law is that the granting of a just request for spiritual things depends solely upon the sincerity with which it is asked, and the intensity with which it is desired. "Ask, and it shall be given you," was not said of material things, whose acquisition is subject to material laws. 44. God wills that all in Heaven, "his court," be, in the dignity of love, like Himself — the definition of an ideal government or polity, in which monarchy, aristocracy and democracy are inextricably blended. The government of Dante's Heaven is not a wise and beneficent despotism. 46. This is the spirit of Piccarda, the sister of Corso Donati and of his brother Forese, Dante's intimate friend, all three being relatives of Dante's wife, Gemma Donati. Having entered the monastery of Santa Chiara as a nun, Piccarda was violently wrested from it by her brother Corso, who forced her into a marriage with a Florentine nobleman, Rossellino della Tosa; whereupon Piccarda fell sick and soon after died. From what Dante says of her, she did all she could to keep her vow, short of accepting the extreme consequences of a refusal to break it. It will be recalled that of her Forese had said to Dante in Purgatory (Purg. XXIV, 13); "My sister, who, 'tween fair and good, was most I know not which, on high Olympus triumphs, happy already in the crown she wears." 48. This is surely a wonderful touch, for

often enough it is the unwonted spiritual beauty in a poetic line, in a portrait, or in a person, that prevents recognition by those who are too accustomed to lower outward manifestations, to be able to read or look at things in the light of their own inmost memories. 51. Dante used the fact that the sphere of the Moon, revolving around the earth nearest to the center of the heavens' revolution, was the slowest in its motion, to symbolize the inferior grade of its spirits' capacity for happiness. 52. A perfect definition of contentment — finding joy in freely desiring to be what the Good Will of the universe, acting through inheritance and environment, has enabled one to be. 55. Though speaking of herself and immediate companions, Piccarda is referring to all whose happiness had been limited by some phase of inconstancy in their character. Dante took a failure to keep the vow of a nun as a typical illustration of a more general tendency. Some of the happiest natures one meets are like the inconstant moon, which is not always at her full. 58. It is just this "divine" element in things, in nature and in human faces and events that should constitute the highest function of spiritual culture, as of education; all else that is acquired by man's merely material senses and intellect is either superficial, temporary, relative, or, in other words, is not "eternal." 63. Dante uses *latino* several times in the sense of 'easy,' as well as in the sense of 'native Italian.' 66. Some interpreters explain this beautifully human thought as meaning a desire to see more of, and become more familiar with God, which is certainly not the plain meaning of the words, which are simply a justification of a possible desire for "a higher place." To see more of one's friends and be able to make more, is one of the most laudable of ambitions, while to wish to be more than one is qualified to be by one's nature is foolish. Piccarda's answer will correct only this latter. 69. "Love's first fire" refers evidently to a human love. Those who refer it to God, because He is called "the Primal Love," reach their conclusion by a distortion of the text. Nothing is to be gained by a reference of anything to God at the expense of anything that is beautiful or god-like in human nature. 70. This is not to be taken as meaning that a happy spirit cannot look forward to growth in spiritual possibilities, or that there is no continuation of self-creation in Heaven, but that contentment does not warrant a desire to have what does not belong to one's nature. Being limited so far to the possibilities open to lunar happiness, these spirits have no desire to be, for example,

in the Sun or in Saturn. As an illustration of this the annotator recalls being told by a very happy and self-respecting Italian fruit-seller, who, by-the-way knew his Dante: "Now I am not a gentleman, nor do I want to be one, because, you see, I could n't." 75. *Cerne* has here been rendered by "discerneth" as best expressing the double meaning of the Italian, 'sees' and 'decrees or assigns.' 76. Such is the nature of love, that any kind of discord is not comportable with a state of consciousness to which it is basal. *Necesse*, "necessary" is taken in the logical sense, and not in the sense of determination by an external force. 81. Peace and happiness result from a oneness of will, but this does not imply uniformity in that will's self-expression. Dante's Heaven implies absolute tolerance, and might have 'E pluribus Unum' as its motto. To draw again from the field of human government for an illustration, Dante's Heaven is not a pure despotism, and certainly not a pure democracy, but might be suggestively called a perfect constitutional monarchy. 84. "In-wills" is not, in English, a dictionary word, but its use seemed the best means here of conveying Dante's exact meaning. Its idea expresses the perfection of a force, wherein freedom and necessity are at one, because of acting from within. 85. This line has been printed in capitals in both texts, because of the fundamental and central relation of its thought to that of the whole poem; it also calls for a repetition of a previous note (Inf. XXXIII, 49): 'This is one of the lines quoted by Matthew Arnold in his Essay on Poetry as a touchstone for detecting the presence of the highest poetic qualities.' God's Will, however, must not be understood as static, mechanical or finalistic, but as dynamically progressive and creative, and as spiritually and lovingly determined; nor does "the sea" of the following line refer to a chronological goal, or date, in a finalistic sense, but to a state of ever evolving perfection by every form of conscious life, each after its kind, and in its degree. 88. "Where" here signifies spiritual or qualitative, and not local or material location. The whole world, wherein willed obedience is the rule, is a state of equal happiness in the sense that each spirit is as happy as at any particular stage it can possibly be, but many are the grades of happiness, as will be seen. An illustration of this, which I have found useful, is that of a number of cups or vessels each full of water to the brim, but varying with each other in capacity. 95. A quaint reference to the vow which Piccarda had not fully kept. 97. *Inciela*, 'puts in heaven,' which seems to be a word

coined by Dante for the occasion, is rendered by a similar construction in the translation, and, since a rhyme-word, is not awkward, but peculiarly poetic. St. Clara of Assisi, a friend and admirer of St. Francis, who in 1212 founded a monastery, and an order bearing her name which soon spread throughout Italy. 106. Corso Donati and his adherents, referred to in note to line 46. 108. Dante throughout his account implies that, though Piccarda was never willingly disloyal to her vow, she did not struggle against its violation "to the death." In other words, she did not show the spirit of her young Italian sister, Shakespeare's Juliet, who out of loyalty to her duty to her husband, Romeo, exclaimed: "If all else fail, myself have power to die!" 109. This is Constance, heiress of the Norman kingdom of the Two Sicilies, who in 1185 married the Emperor Henry VI, and became the mother of Frederick II. In Dante's time there was an unhistorical legend current that she had become a nun, and had been removed from her monastery to be married. Line 117, taken with the statement in line 111, that she glowed with *all* the splendor of the Moon, seems to suggest that her loyalty had been somehow stronger than Piccarda's, though their cases were similar. 119. A reference to the impetuous character of the strong Swabian Hohenstaufen dynasty, the last of whom to reign as Roman Emperor was Frederick II, after whose death in 1250 Dante held that the Empire had been vacant until the coronation of Henry VII of Luxembourg in 1312. Noteworthy, as a matter of art, is the contrast between the brilliant force of Constance' last words and the description of her passing out of Dante's sight into the general background of the Moon's sphere, to return to her place in the Empyrean. Thence she and her companions had come, only so as to people the first of the several spheres through which Dante was in turn to pass, and afford him illustrations of the grade of happiness it expressed. All the blest in Dante's Heaven are mixed with each other in a natural spiritual order, like that of words in a book, and not grouped as nouns, verbs, etc., in a grammar, which is a merely useful intellectual, analytic arrangement. 128. Similarly, after it has attained any new piece of insight, every human soul becomes more or less aware of its own increased worth. Such, I take it, is the meaning of Dante's successive accounts of Beatrice' surprising growth in beauty after each of her revelations, or after one heaven is left for another higher up.

CANTO IV

1. Practically impossible cases of equally attractive temptations, of theoretic interest in Dante's age, introduced to make a contrast between a previously determined situation which could have no moral significance, and one that had, because of the possibility of choice, and so lead up to the subject of free will. Whether the world of matter be wholly determined or not, that of it which man's senses and science pick out for practical purposes certainly is; but nothing rightly calls for either praise or blame but that which results from an unforeseeable self-determination, or choice. Free creation alone is moral and spiritual. 13. Daniel not only divined Nebuchadnezzar's dream, and saved from death the king's impotent soothsayers, but also interpreted it. Intuition and interpretation of Man's dreams are spiritual functions. 19. Dante's first query is whether "meaning well" is sufficient for justification, or whether good intention can only avail through action. His other concern is with the fact that Piccarda seemed to have endorsed an unorthodox view expressed by Plato in his Timaeus. This was that all souls were created together at the beginning, and existed in the stars prior to their union with their earthly bodies, and returned at death to the stars whence they came, as Piccarda and her companions seemed to have done. 25. *Velle*, "will," a Latin rhyme-word. 27. The *felle* of the Italian is a rhyme-word meaning 'bitter gall.' Dante seems to have considered an unsettled doubt on this question the more dangerous of the two because of its spiritual rather than moral importance. 28. Both the greatest Angels and the greatest saints all equally enjoy happiness in the same heaven, the Empyrean, with those in the lowest sphere, though each according to his capacity, as explained in a note to line 88 in the last canto. Of the nine choirs of Angels, the Seraphim were the nearest God, because most capable of the knowledge of Him which comes from Love. Like *inciela* (III, 97), *s'india*, "in-Gods himself," seems to have been a verb coined by Dante to express entering into and sharing the Divine

creative nature through freedom and love. There being a doubt as to who was the greater, St. John the Baptist, or St. John the Apostle, Dante wisely leaves the futile question to the reader. Mary is mentioned last by way of emphasis. 33. Not being superior in essential happiness to those appearing to Dante in the Moon, the lives of all these arch-spirits are no more and no less "everlasting" than theirs; not, however, that the length of "eternity" is known or unknown, but that the spiritual world not being extended in either space or time, such questions have no significance. Eternity might suggestively be compared to an infinitely expanding self-generated circle, but not to an endlessly long line. The spirits of Dante's Heaven differ from each other qualitatively, as we know men do, according to each one's grade of receptivity or appreciation at any stage, of a Life ever and everywhere ready to be received at each soul's valuation. 34. Dante has at times a wonderful quiet way of stating things in the right order. Heaven does not make spirits beautiful, but spirits, as they are beautiful, make wherever they are a beautiful place, which is true of life on earth. 37. Those in the Moon enjoy to the full the grade of happiness possible for those who, meaning well, are not yet capable of the joy that can only come from independence, constancy and perfection. Having been more or less such ourselves, we all know those who are happy mainly in the reflected light of the church, the university, the nation, the political party or social group to which they belong; such may be in good company, and may get periodically enthusiastic for some good cause, but their light is mostly a reflected one, and has its phases and unlighted spots. 40–48. Spiritual truth has to be projected into the lower intellectual dimensions of things in time and space, which latter, with the science which organizes their data, and human language itself, are merely allegorical or symbolic of the reality directly apprehended by consciousness. Taking the projection for the truth is why "the letter killeth," as it is so constantly, though unconsciously, allowed to do. Parables are useful, provided they are expounded. 48. The third Archangel was Raphael, he who was sent to heal Tobias, or Tobit. (Tob. III, 25). 49. Apparently reluctant to contradict so great a philosopher as Plato, to whom he owed much of the poetical setting of his Heaven, Dante proceeds to give his teaching the benefit of the doubt, where it seemed to be meant literally. Plato held that each soul, when given to its body "as form" or living principle, came from its own star, a doctrine

which the Church, holding that God created the soul at the birth of the body, had condemned as heretical at the Council of Constantinople in 540. For us it would seem to be as good an intuition as any, that spirits "begin" their career of personal consciousness simultaneously with the individuation of the body which is to serve them as a means of attaining personality — and if man's intellect cannot tell just when the latter begins, neither can his intuition when the former does, probably for the good reason that all that really *is* neither begins nor ends. 58. Whatever Dante may have meant by the heavenly spheres being responsible for bad as well as good influences on human lives, or life in general, there can be no doubt that a man's free will is subject to spiritual influences good and bad, according to the circumstances of time and place, and the spirits he comes into contact with. 61. Dante is here trying to account for the fact that human heroes were at their death deified, and assigned as gods to the several planets which received their names, and may have believed it to have been the origin of Pagan mythology. 64. Dante's second doubt here concerned broken vows. That he should consider it less dangerous spiritually than the other, was not, however, due, as some commentators think, to the fact that a quantitative majority vote of an ecclesiatical council had not yet pronounced on the subject, but to the simple reason given in lines 67–69. Loyalty to the intuition that whatever the Spirit of the Universe, or God, is, He is just, is itself a supreme act of faith; and hence, any unwillingness to attribute to God's will what seems unjust cannot be spiritually harmful, however mistaken in application or expression. Disbelief is a sin against one's consciousness, and not against one's intellect; and it is just because of their loyalty to the intuitions of their inmost consciousness (Beatrice) that some of the bravest of spiritual men have rebelled against theological, or other intellectual distortions or materializations of spiritual truth. 73. Beatrice' argument is that if violence be pleaded as an excuse for the nonfulfilment of a vow, there must have been no yielding whatsoever by the one forced to break it, and that this was not the case with such as Piccarda and Constance, who, though at heart preferring to keep their vow, did not resist violence to the death, or even try to return to their monastery, when free. Incidentally she proclaims what may be called the doctrine of the absolute sovereignty of the human will, which can always accept the alternative of torture or death to the body, rather than yield. "If all else fail, myself have power to

die!" 83. San Lorenzo, a martyr of the third century, who accepted death by roasting on a gridiron, rather than give up the funds devoted to the poor of his church; and Mucius Scaevola of Rome, who having failed to kill King Porsènna, his country's enemy, burned off without flinching the hand which had ill aimed the stroke — as so often, a Christian, linked to a Pagan, instance. 87. Dante admits that such firmness of will is asking so much of weak human nature that it is rare, but insists that the lack of it, while not depriving a well meaning spirit of happiness, keeps it on an inferior level. 94. That there is a soul of truthfulness in all happiness is a self-confirming intuition. 98. "She never from the heart's veil freed herself." (Purg. III, 117.) 103. Alcmaeon killed his mother, Eriphyle, as a duty to his father, Amphiaraus, whose hiding-place she had betrayed, thereby sending him to the siege of Thebes, where it was fated that he would die. 109. The apparent duality of consciousness is reflected in that of the will; the "absolute will" is that which always wills the right, the other that which can sin against the first through fear, or otherwise. To be conscious of the two wills is an evidence of the attainment of freedom of choice. Credulity dreads doubt; belief welcomes the chance to use it to attain truth. 116. Truth is whatever proves to be in accord with God, the Spirit of all Reality. The current of spiritual life with its intuitions in man's inmost soul derives like flowing water from that Source, and knows that it does. 118. In the allegory of his identification of his own inmost spirit with that of the Beatrice Portinari he had loved on earth, Dante naturally emphasizes now the one and now the other. Here he seems to be thinking of her of Florence as he compares her teaching to the vitalizing effect of sun and water on flowers. 121. This expression of gratitude has been well compared to that of Aeneas to Dido (Aeneid I, 600); *grazia* in Italian being used to signify both 'thanks' and 'grace,' there is here a delicate play on the word. Incidentally it may be noticed that, though God might be conceived of as thanking or rewarding the Church, it would be too much to think of His thanking either Revelation or Theology. But Dante could be grateful to his inmost soul, and ask God to reward it. 124. Man's mind demands the truth, but the ultimate credential of truth is its free accord with the intuition of the soul. Vital, spiritual truth cannot rest on any testimony of outward provenience, nor can it be squeezed from facts by any merely logical process. Any revelation, or any theology built upon

it, must satisfy the soul. Books and professors can teach, but the reader or student must do the thinking; and thinking means endorsing or rejecting. 129. Another great intuition: Man is capable of knowing ultimately any truth his nature has given him the desire to know, the truth being, as it were, already potentially present in every sincere desire, as its answer is in every properly stated question. 130. Honest doubt consists, as the etymology of the word suggests, in the presence of two views, which gives the soul, or intellect, a chance, and compels it, to choose. No peace without victory is a spiritual law. 139. This sudden flash of increased beauty in Beatrice expresses the soul's joy at the chance to see, show and express to itself a new truth. Those who have themselves enjoyed just this experience know exactly what Dante is here describing — and also know it as too concrete an experience to be applicable to any kind of institution or abstraction. The Beatrice in Man is the instrument through which God's Revelation comes, the guardian of the Church, and the inspirer of what is vitally true in Theology.

CANTO V

THE FIRST HEAVEN. THE MOON. REFLECTED HAPPINESS (*continued*). THE SANCTITY OF A VOW. ITS PERMUTATION 48–55

5. Beatrice' increased beauty is the allegorical expression of the new intuition of truth which Dante, or his outer self has just received. In the process of intuition the two interfusing selves, drive each other on, as it were, from height to height of truth. 9. Man's soul innately loves the true, the beautiful and the good, all of which are summed up in the intuition of God, hence the test of having perceived spiritual truth is the resulting love of it. 10. If Man be led astray by aught else, it can only be because it is mistakenly taken for one of these. As in the Purgatorio sinful tendencies were treated as perversions of love, so are they in this text. 13. Dante's new question is whether God's Justice acting through man's conscience, can in any way be satisfied for the non-fulfilment of a vow. The cold legalistic form the discussion takes, and which is not exclusively characteristic of Dante's age, will not, however, prevent Dante's spiritual view of the matter from transpiring.

16. We naturally think of a canto as a formal subdivision of the poem, but Dante seems to have thought of it as a "song," or unit of an allegorically and rhythmically expressed intuition of truth. 19. Without antagonizing in the least the truth informing what Dante here had in mind, the thoughtful reader cannot fail to ask himself whether this first premise of his is correctly stated. Man is endowed with free will, because all conscious spirit is by its nature free, each individual spirit sharing in its limited degree in all that characterizes the free Spirit of the Universe. If bound, it is so simply because *noblesse oblige;* but there is surely a misstatement in saying that God ever *gave* Man this freedom, in the sense that one man gives something to another; for without the consciousness of which freedom is an essential quality, there could be no man as yet to whom God could give it. Responsibility there is, of course, but it is not an outward legal one. Dante's forensic argument is that, in making a vow, man freely surrenders his freedom, and that the vow is binding, *if* God consents, which raises the question of how the latter is to be determined, except negatively, in case the vow be something wrong in itself. The question certainly requires one "to sit at table a little longer," for one cannot help asking why a Spirit-God should accept anything from man, the loss of which de-spiritualizes him, and turns him, to that extent, into a thing. 34. The next phase of the problem is the Church's ability to exempt man from a vow in certain cases, and so act, as it were, as an umpire between man and God. 41. A good proverb for students, provided that "retaining" mean an original, personal endorsement or re-thinking of what one has heard or read. 43. A clear distinction is here made between the sacrifice of freedom implied in the vow, and its concrete subject-matter, such as, in Constance' case, virginity, or in other cases, poverty or obedience; the surrendered freedom could not be given up, the other conceivably might be changed. 49. A reference to the Hebraic law concerning sacrifices and their commutation set forth in Leviticus, XXVII, in which case, however, the law of Moses made the sacrifices obligatory. 55. The Church being held to be the official mediating organization between man and God, any change in the subject-matter of a vow must be done with the consent of its officers, who hold the gold and silver keys of authority and discretion; while that which is offered in place of the original offering must be of obviously greater value, six for four — a proposition which, if taken literally, would seem

to express a soul's free duty to a God who would be worshipped in spirit or not at all, in very unspiritual, legalistic and quantitative terms, to say nothing of the Church's legal authority in a spiritual field. 61. This is the conclusion of the whole merely logical argument in which Dante is hardly to be blamed if he "nodded": the subject-matter of such a vow as that of Piccarda, being freedom of the will itself, man's greatest characteristic quality, it could find no substitute of equal or greater value; the vow of perpetual chastity must therefore be fulfilled, Thomas Aquinas himself holding that not even the Pope could dispense any one from monastic vows. So far the legalistic, Latin ecclesiastic in Dante; his dissatisfaction, however, with traditional orthodox views on the subject breaks through as far as it could in the following passage. 66. Dante here recalls the case of Jephthah, the judge of Israel, who, having vowed, if he returned victorious over the Ammonites, to sacrifice to God whomsoever he first met, felt obliged to put to death his own daughter, who came out to meet him. Dante's teaching is that no oath, however solemn or supposedly binding, can justify doing what one's conscience tells him is wrong, doing what is right or just always having priority. 69. Similar to the above was the case of Iphigenia, sacrificed by her father Agamemnon to the gods, to obtain from them winds favorable to the Greek expedition against Troy — a classic instance joined to one from the Bible. 73. Beatrice' advice against the reckless making of vows, and over-confidence as to being absolved from them, reminds one of warnings much needed nowadays against reckless marriages, and subsequent reckless dependence upon lax divorce laws. 76. Here Beatrice suggests that vows were not necessary for salvation, and that all needed spiritual help could be gotten from Revelation, and from the Church, since it was their function to arouse and inspire man's consciousness, and administer its accepted conclusions — a passage, however, in which Beatrice does not speak as if she herself allegorically represented either of them. So far Dante's intuition on the subject. In spite, however, of all he has heard urged to the contrary, the annotator cannot forget that He of the divinest intuition once said: "Ye have heard that it was said by them of old time, Thou shalt not forswear thyself, but shalt perform unto the Lord thine oaths: But I say unto you, *Swear not at all;* . . . But let your communication be, Yea, yea; Nay, nay: for whatsoever is more than these cometh of evil." (Mat. V, 33-37.) This is an old saying which

does not refer to blasphemous language, but does refer to frightening oneself or others by the use of God's name into telling a truth, keeping a proper promise, or making a sacrifice, which ought to be told, kept or made, anyhow. And yet in spite of this revelation, the Church, and consequently the State, have to this day explained it away, to the detriment of the highest standards of truthfulness. Dante at any rate saw that an oath or a vow could not bind one to do what he knew to be wrong; but the ecclesiastical and theological mists of his age seem to have prevented him from seeing that man, as a spirit, is by his very nature under bonds to tell the truth, as his intellect and intuition see it, and to act, as his conscience admonishes, and that nothing he can say or do has any spiritual value unless it be said or done freely. 79. The greed of victory, and vengeance, which seem to have been respectively the motives of Jephthah and Agamemnon, but some commentators think Dante is here aiming at the sale of absolutions from vows to those who had been persuaded to make them. 81. It was essentially by his greater freedom that the Christian could claim to be spiritually better off than the Jew, who did not acknowledge the New Testament. 82. Don't neglect the best guides you have, or capriciously antagonize your own nature. 85. Dante is here simply recording the intuitions of his own inmost consciousness. 87. The sun is here meant, since to look toward the Empyrean, as some suggest, Beatrice would not have to turn at all, it being in all directions, or better, in none, since out of space.

THE SECOND HEAVEN. MERCURY. THE HAPPINESS OF BENEFICENT ACTIVITY. PERSONALLY AMBITIOUS SPIRITS. JUSTINIAN 54–59

91. The second heaven, that of Mercury, the god of efficient action, is entered practically instantaneously, or just as one passes from one subject of consciousness to another, and is symbolized by Beatrice' changed appearance. 94. Notice that the planet grew brighter when and because Beatrice entered it, and not the reverse. One will find no more happiness in any heaven than one takes there. Dante is bringing his own inmost light to bear upon the possibilities of the Mercurial grade of happiness. 98. Flexible indeed, in its versatile susceptibility, was Dante's Protean nature — one of the qualities,

by the way, which with his firmness in essentials made him so great a poet. 103. These are spirits who appear here to illustrate the grade of happiness of those who were beneficently active in winning honor and glory, but whose excessive personal ambition prevented them from attaining higher happiness. Though surrounded by their radiating splendor, Dante can still see their faces and figures, though not so distinctly as those of the lunar spirits; and they will be the last of which this will be true. 105. Dante, who will give them a chance to use and to increase their love. 106. Spirits are here called "shades"; further up they will be lights, flames, etc. 109. A touch of characteristic naïveté peculiarly Dantesque. 115. Dante considered himself specially privileged in being granted the rare spiritual insight the Divine Comedy describes, and which he felt was of the nature of a revelation to his fellow men. Here Heaven's happiness is thought of as a life of continuous victory or "eternal triumph," on the part of creative Spirit. 123. Those who are God-like in the happiness of creative freedom and love, are thereby divine. A drop of water does not have to be the whole ocean to be liquid, nor are spiritual qualities quantitatively appraisable; the blood of a baby prince is as royal as that of his father, the King. 124. What a description of Man's potential divinity: to nest oneself in one's own light! 129. Dante turns the fact that the sun's rays "veiled" the planet Mercury, making it hard to see distinctly, into a means of suggesting that the otherwise praiseworthy earthly glory of these spirits had been allowed to dim their spiritual effulgence. 133. The spirit now speaking proves to be the Emperor Justinian; by a momentary effulgence, due to the chance to be creatively expressive afforded him by Dante's interest, he now becomes so bright, that the latter can only perceive his glory. So, at times, is the humanity of Jesus outshone by his divinity for those who have eyes to see; and so likewise, in their measure, is it with Dante and Shakespeare and with all spiritually great men, of whom one is led to think as spirits, rather than as men, or as the mere authors of books. Transfiguration is the Gospel picture-word for perception of the divine in the human. 139. A bugle-like last line announcing the next great canto, whose theme is Rome's mission in the establishment of Justice by war and law.

CANTO VI

1. The only one to speak throughout an entire canto, while Beatrice is silent, Justinian herewith answers Dante's first question as to who he is. The progress of Rome's sway had been westward until the time of Constantine the Great, who in 330 transferred the seat of the Empire from Rome to Byzantium, soon to be called Constantinople. The "Ancient" was Aeneas of Troy who married Lavinia the daughter of Latinus, king of Latium. The Roman Eagle referred to throughout is the one-headed symbol of Justice and law, and not the double-headed symbol of Austrian and Russian despotism. 4. From 330 to 536, the date of Justinian's reconquest of the West from the Barbarians, Constantine's principal successors had ruled the Empire from Constantinople, which was not far from the hills of Troy. 10. Another case of a spirit who gives his title in the past tense, and his personal name in the present, just as Buonconte di Montefeltro did (Purg. V, 88). Similarly, Pope Adrian V, disavowed being any longer a Pope (Purg. XIX, 133). Commentators, however, fail to interpret the allegory, when they say that Dante teaches that in the "other world" there are no emperors or popes. Man does not know any details about life after death, it being enough to know that reality as a whole is uniform and continuous. What Dante in these three cases teaches is that in the *real* world, whether "here" or "there," men do not count by their titles, but by what they are as men, or spirits. 12. Justinian came to the throne in 527, and gave fame to his name because of officially directing the famous codification of Roman law by Tribonianus. It was during his reign that Italy was recovered for the Empire from the Ostrogoths, and Africa from the Vandals. As a matter of fact, better light than Dante had on Byzantine history would have shown him to have been quite undeserving of being found in Paradise, but whether Dante was ignorant of what is now known or not, he used Justinian's name symbolically. 14. It was mistakenly believed in

the Middle Age that Justinian had been a Monophysite, and guilty of the heresy that Christ had but one nature — the divine, which is the reverse of the heresy which held that the one nature was the human — the truth being that to be a man consists in being potentially simultaneously and inextricably both human and divine. 16. Agapetus was Bishop of Rome 535–536, and came to Constantinople, to negotiate peace between the Empire and the Ostrogoths. 21. The principle of non-contradiction, to the effect that a thing cannot be, and not be, at the same time. A contrast seems here to be made between truth as seen on earth, and truth as seen in heaven, the real distinction being between truth which is apprehended intuitionally, and that which is arrived at intellectually — again a case where interpreters do not interpret, but simply pass on the traditional notion that faith means accepting a truth without comprehending it, which can only mean without really accepting it. One accepts "on faith" what one sees to be true, when referred to one's inner experience, rather than as a result of an intellectual manipulation for practical purposes of data furnished from without by the senses. 24. Historically, Justinian did not personally deserve the credit for the Justinian Code of Roman law which Dante and his age gave him. 25. Belisarius, Justinian's celebrated general who recovered Africa and Italy from the Vandals and Ostrogoths, and died in 565, had been ungratefully imprisoned by the emperor in 562 — a fact presumably not known by Dante. 32. The Roman Eagle was for Dante the "holy Standard," because it symbolized what he held to be the divine right of Rome to the secular government of the civilized world under God, for the furtherance of Justice by Law. His political principles, therefore, caused him to be equally opposed to the Ghibelline faction, which tended to appropriate it, and to the Guelf, which tended to oppose and rebel against it. In his loyalty to the one form of government, which to his mind was capable of holding the civilized nations together in something like a federation or brotherhood of man, Dante here breaks out into a magnificent poetic summary of the glorious achievements of Rome, in the form of a swiftly moving picture of the age-long historic career of the Eagle, from Rome's first beginnings in Latium, to the partial restoration of union in Europe under the Pope-crowned Charlemagne. It can hardly be a coincidence that the sixth canto of the Inferno should contain a pessimistic description of the vicissitudes of Florence; the sixth of

the Purgatorio a pleading address to Italy; and this, the sixth of the Paradiso, a proud eulogy of Rome's eagle-like flight down the centuries in founding and preserving a civilized union of mankind, and a bitter criticism of despotic "imperialism" and of factional disruptive particularism. 35. Some editors print: "and from that moment he (Justinian), began," etc., attributing the sentence to Dante. "It" throughout the whole stands for the "holy Standard," the Eagle. 38. Pallas, son of King Evander of Latium fought on the side of Aeneas, and, on being killed by Turnus, was avenged by the Trojan, who inheriting his rights to Latian Italy, founded the power which was to evolve centuries later into the universal sway of Rome. 37. Aeneas's legendary descendants ruled at Alba until the founding of Rome, and the famous fight of the Roman Horatii against the Alban Curiatii to determine which city was to be supreme. 40. From the Rape of the Sabine women to the death of Lucretia and the expulsion of Tarquinius Superbus, covers the period of the semi-historical kings of Rome. 43. With the founding of the Roman Republic, the growing Latian nucleus of Italian states had to meet the attacks of the Gauls from the north, and of Epirus from the east. 46. Titus Manlius Torquatus, the consul, who condemned his own son to death for an act of disobedience endangering the state. Quinctius Cincinnatus, who was called from the plough to be made dictator, and insisted upon returning to it at the end of his term. The Decii referred to were the father, son, and grandson, who died in turn in the service of the republic; while the Fabii alluded to included, with many others, the celebrated Quintus Fabius Cunctator, who by his strategy of prudent delays put an end to Hannibal's victories in Italy. 49. The Carthaginians under Hannibal are called Arabs by Dante, for the same reason that he spoke of Virgil's parents as Lombards. Dante used the political terms of his own age, much as we do in speaking of those who are strictly neither Americans nor Indians. 51. The Cotian Alps which separate Italy from France. 52. Publius Cornelius Scipio Africanus, who, when only thirty-three, defeated Hannibal at the decisive battle of Zama. Pompey the Great, who won his first right to a triumph in Rome at the age of twenty-five. 54. The hill overlooking Dante's native city on which was built the old town of Fièsole, which, according to an old legend, after being the refuge of Catiline's partisans, was besieged and destroyed by Julius Caesar, its inhabitants subsequently joining the Romans in founding the city

of Florence. 55. The next six terzine are devoted to an impressively vivid summing up of Caesar's victorious career as the next great Eagle-bearer of Rome. 58. Caesar's conquest of all Gaul from the Var, the boundary of Cisalpine Gaul to the Gallo-German Rhine. 61. After Caesar took the momentous step of crossing the Rubicon which separated Italy proper from Cisalpine Gaul "events came thick and fast." The republic had been practically merged in the Empire. 64. After disarming his legates in Spain, Caesar so utterly defeated Pompey at the battle of Pharsalia, that, as an indirect result, his great rival for supremacy was treacherously killed in Egypt. 67. Antandros was a Phrygian town from which Aeneas and his Trojans were supposed to have sailed for Italy; the Simois was a little stream of the Troy land piously visited with Hector's tomb by Caesar during his pursuit of Pompey. 69. Ptolemy of Egypt who had killed Pompey was dethroned by Caesar, who gave his kingdom to Cleopatra. 70. Having conquered Juba, king of Mauretania, also an adherent of Pompey, Caesar, crossing swiftly into Spain, defeated in the battle of Munda what remained of Pompey's forces led by his sons. This brings one down to 45 B.C. the year before Caesar's murder by Brutus and Cassius. 73. Octavianus Augustus, who overcame Brutus and Cassius at Philippi, proceeded to defeat Mark Antony at Modena, and his brother Lucius at Perugia. 79. As a result of the decisive battle of Actium, 31 B.C., Cleopatra and Antony fled to Egypt, where they committed suicide, thus leaving Augustus supreme in the Roman world. 79. A reference to the final inclusion of Egypt in the Roman Empire. The temple of Janus, kept open when the god was with the armies, was closed for the third time in Roman history, and twice again, under Augustus, the world being at peace. 82–93. All the glorious deeds of the symbolic Eagle previously recorded with such pride, seem, however, to have been introduced mainly as a background for what seemed to Dante the supreme fact in Roman history, Rome's secular share in the death of Jesus under the rule of the third Caesar, Tiberius, in so far as Jesus submitted to Rome's political authority. Construed from the Latin legalistic point of view, Jesus' death was thought of as God's vengeance for Adam's sin; Rome's contribution in the carrying out of this divine vengeance by the permissive action of Pontius Pilate was, therefore, her greatest glory — a glory paradoxically doubled by the destruction of Jerusalem under Titus, whereby the vengeance was avenged. From a spiritual, as well as

from a modern ethical point of view, it would seem incredible that such a man as Dante should have endorsed any such an explanation of the crucifixion. We must first remember the theological atmosphere he had to live in, with its spiritual truths largely intellectualized out of their spirituality by a logical manipulation of unverifiable so-called facts, and then understand that not on all subjects could the poet's wonderful intuitive powers free themselves from their intellectual environment. Incidentally be it noticed that this argument was attributed to Justinian, and that Dante's doubts and Beatrice' justification of what seemed unjust are reserved for the following canto. The essential point recorded here is that the greatest spiritual event in the history of man occurred, in the order of things, when the world was under the sway and guidance of Rome. 94–105. Leaping the centuries intervening between Titus and the restoration of the Empire in the West by Charlemagne after his conquest of the Lombard kingdom in Italy, and the Empire's alliance with the Western Church, Dante returns to his initial protest against contemporary abuse and non-use of the divinely ordained government, symbolized by the Eagle. In the endless conflict which was rending civilization the Ghibellines, as Dante saw it, monopolized the imperial institution for selfish partisan purposes, while the Guelfs, led by the ecclesiastical and commercial classes, set up the interests of France against those of the common European weal. 106. "This new Charles" was Charles II of Anjou, king of Apulia, the head of the Guelf faction. 111. A fine outbreak of very natural Italian racial pride on Dante's part, which has been frequently echoed through the centuries from his age to ours, for one should recall that the Eagle ideally stood for Union, Justice and Law, and not for the domination of any one nation over others. 112. Turning now to a general description of the happy spirits who appeared to Dante in Mercury as a means of portraying the grade of happiness of those who had been beneficently active, but were too largely influenced by regard for the fame it would bring them, Justinian explains the gradations of happiness as a matter of the intensity of the love of which a spirit is capable, and declares that the spiritually conscious world as a whole depends for its harmony upon the variety, and not upon the uniformity or qualitative equality of its members, who throughout Heaven are content to be in perfection what they are, no less, and no more. This is the will of "Living Justice!" 127. Romeo di Villanova was,

historically, a sort of prime minister of Raymond Berenger of Provence early in the 13th century. Dante gives substantially the legend current about him. Coming to the count as a poor pilgrim he made it his ambition to serve his master faithfully in every way, and beside increasing his income, succeeded in marrying off the latter's four daughters to four princes, Louis IX of France, Henry III of England, Richard of Cornwall king of the Romans, and Charles of Anjou; as the result of the envy this just man's success produced, he was suspected by Raymond, and, leaving his protector, ended his life in exile and poverty. 140. It has been very well suggested that in writing the last three lines of this canto, Dante, although referring to Romeo, could not have failed to remember the ingratitude and injustice which he had himself suffered at the hands of Florence, and the bitter experience of so many of the years of his exile. Justice is, therefore, throughout, the theme of this glorious canto, for which Dante must have had in mind as a text Virgil's famous lines (Aeneid VI, 851), which may be rendered: "Remember, Roman, (these shall be thy arts), to rule the nations 'neath thy sovereign law, maintain the peace, and, sparing those that yield, wage war against the proud."

CANTO VII

THE SECOND HEAVEN. MERCURY. THE HAPPINESS OF BENEFICENT ACTIVITY (*continued*). THE DEATH OF CHRIST. THE REDEMPTION. THE IMMORTALITY OF THE SOUL . 72–83

1. A Latin hymn composed by Dante, containing three Hebrew words, and fittingly addressed to the God of Armies by Justinian, the representative of Imperial Rome, whose conscious function was "*pacisque imponere morem*," to establish peace by the victory of law. Its being in Latin would seem to have much more light thrown on it by the explanation that Latin is the language of the Church, than by the reminder that it is that of the blest! 5. "Substance" is used for a spirit not, or no longer, informing a material body. 6. The two-fold light illuminating Justinian has been thought to be either God's light and his own; his own with the increased splendor occasioned by his interest in Dante (the most probable interpretation); or his glory as Emperor and as Legislator. Against the latter

stands the fact that in Heaven he was not Caesar, but only Justinian. 10. Justinian and the rest having vanished, though not to return to the Empyrean which they had never really left, a new question occurs to Dante, which he hesitates to ask himself, though prompted to do so by his ever increasing fearlessness. Subtly significant here is his use of ' my,' instead of ' thy,' in "my Lady" and in "my thirst." To the annotator this means that, in the mysterious interpenetrative processes of consciousness, it was his inmost self that he was encouraging himself to consult; for why should such a theologian as Dante hesitate to consult either his Church, Revelation or Theology, with regard to which he was not at all timid? 14. "BE and ICE" stand either for the beginning and the end of the name Beatrice, or for Bice, a pet-name of the word, which Dante had used in Florence. Commenting on this passage, Giorannozzi, an Italian lecturer on this canto, charmingly asks his readers whether in the by-gone days of early love they have not cut in wood, or scribbled on copy-books, for the mystic pleasure of it, the syllables of a strangely dear name. 18. This reminds one of the time when Dante was emboldened by Beatrice' name to pass through the fire of Purgatory (Purg. XXVII, 52). 19. Dante's spiritual self (Beatrice) was as "unmistakably aware" of his doubts, as his rational self (Virgil) had been on the other side of the Terrestrial Paradise. His doubt here was: If the crucifixion, permitted by God, and carried out by the Jews under Tiberius, was a just vengeance for Man's original sin, how could it be justly avenged against the Jews under Titus by the destruction of Jerusalem? 25. Readers of the following argument, who, while admiring, as does the annotator, its brilliant conciseness and the many beautiful touches which adorn it, cannot accept it as spiritually satisfactory, must recall that even a Dante's intuition had to make the best of the intellectual material he had at hand; that he lived in an age hampered, as well as helped, by the intellectual teachings of Aristotle and Thomas Aquinas; and that he wrote some time before the Renaissance had begun to liberate and spiritualize men's thoughts on such questions. Suffice it to suggest that the trouble in this case is with the premises, rather than with the logic, of the ultra-orthodox doctrine contained in this canto, or its ultimate conclusion, provided the latter be spiritually interpreted. Attention will be called to these difficult premises only for the benefit of "the unsatisfied." 27. A reference to the Biblical account of "man's first disobedience," and of the transmission of a

supernaturally created Adam's guilt to the whole human race. The easily acknowledged truth underlying this dramatic myth is the fact that man *is* down, in the sense that he is conscious of not being in any way where he might or ought to be, whether because of having "fallen" long ago, or because of being still unwilling to rise. By either explanation Man's sinfulness is established. 28. By Catholic computations from Biblical data, man had to wait for redemption some fifty centuries; by Protestant, forty. The answer to the natural objection is, that redemption comes as soon as men are ready for it, and that it cannot come sooner. 31. This is a simple and beautiful phrasing of the theological doctrine of the Incarnation. Of all recorded or experienced fusions of the ideal and universal with the actual and particular, that of Jesus is certainly the greatest known instance, however it be accounted for intellectually; and whatever some may try to mean by asserting or denying his divinity, the fact remains that Jesus' life and teaching are the historic cause of God himself being thought to be divine in any truly spiritual sense, and that his life is in its influence the supreme event in the known history of the human race. 35. Whatever may or may not have happened to human nature at its inception in a historically unknown past, there is no doubt that that nature is now kept out of possible happiness, or inner harmony, by its own will. Men consciously disobey the physical, intellectual, moral and spiritual laws of their nature, and hence deservedly receive the consequences of so doing, by laws which are as logically just as any physical laws. That the innocent have always had to suffer vicariously for the guilty is also a fact, since that which is divinest in man is constantly paying for what is least so. The whole civilized world, for example, including America, certainly deserved the consequences of the Great War, while any saving redemption that may eventually result from it, will have come from the fact that it was so largely the innocent who paid the price. All this, it would seem, is what the theological doctrine of man's redemption through Jesus' suffering on the cross symbolizes, when attention is fixed upon it as a supreme outstanding instance, of a familiar experience. 40. As to the truth in the conclusion of Dante's dangerous attempt to express a living spiritual truth in the hard and cold language of legalistic logic, the Great War is again suggestive, in that all that Germany and Austria's defeat has, and will have, meant for them, is constantly viewed as a just punishment upon them for having been the pun-

ishers of the world's political, economic and other sins — which only illustrates the fact that when a truth is in danger of being killed by the letter into which it may have been precipitated, its life-giving spirit can be restored by reading it in the light of concrete individual and historic experiences. 56. That human nature has to learn its spiritual and moral lessons in just this way, namely, from the vicarious suffering of the innocent (as in the case of Belgium and Edith Cavell), is a fact, but why it is so is perhaps as unanswerable as that most unanswerable question of all; why there is any thing at all? Dante goes on to urge that dwelling on the nature of love will alone afford an explanation. 64. Man necessarily attributes to the Spirit of the Universe in perfection, the highest capability of his own spirit, self-sacrifice for those he loves, than which in all human experience there is nothing more eternally beautiful, if beauty be, as it has been defined, the reflection the infinite casts upon the finite. The argument that follows this superbly rendered truth, expresses in unfortunately dry scholastic form, the truth that all that is at all, or that is spiritual, is immortal, and free, since not subject to the limitations of the mortal nature of matter. 73–78. Spirit loves spirit; it fights against or uses matter. Man's spirit besides being immortal and free, is also divine, Man being thought of as god-like, and God as man-like, for the same reason that Man's intellect in science is forced to think of itself in cosmomorphic, and of the universe, in anthropomorphic terms. In so far as Man loses freedom by rebellion against his inmost nature, and godlikeness by selfishness, he becomes a "fallen," though still an immortal, being. 79. Sin, as allegorically shown in the Inferno, consists in self-enslavement and in a materialization of spirit. 87. Whether "banished" from a Paradise in a remote historical past, or not, sin certainly has kept and still keeps man from regaining or attaining one. 91. Dante is very fond of applying to God the charming quality of "courtesy." The wisdom of combining forgiveness with just reparation exacted of the forgiven, has long been known, and applies forcibly to the present Peace settlement of the world. 97. The first part of the following argument is evidently a merely logical deduction from unprovable premises, so alien to man's spiritual experience and demands, as to be practically unconvincing. It is too much like urging that no conceivable number can be as far from zero as it is from infinity. The fallacy is the spiritual one of thinking of God as an outsider standing on his dignity and insisting on his

rights against an alien being or one whom He had merely manufactured. Love would cease to be love, if it became logical, while a mathematical god could only be admired. 103. God's two ways are Justice and Mercy. 112. The spiritual conception underlying the Christian doctrine of the Redemption is, of course, all that Dante here so eloquently says of it, in spite of the unspiritual forms given it by a theology which owes to it what vitality it has. 115. As was pointed out in a merely human instance (Purg. XI, 16), "to forgive" (in God's case as in Man's) "is to give, a creative act"; the greatest gift being that of self. The spiritual truth of the doctrine of Redemption is hence self-evident, and in little ways finds daily illustration. 120. If one is to see God's perfect love in Jesus' life and death, one must be careful not to take "humbled" in any sense implying abasement, for it is due to the significance given by Christian intuition to the mere historic facts regarding that life and death, that men have come to have so exalted a conception of God and of the spiritual world as they have. It is Jesus' divinity that reveals God's, however the fact may be theologized. As Browning almost finally expressed the truth underlying this greatest of Man's intuitions, which Dante here presents in terms alternatively so cold in their logic, and so warm in their poetry: "'T is the weakness in strength, that I cry for! my flesh that I seek in the Godhead! I seek and I find it. O Saul, it shall be A Face like my face that receives thee; a Man like to me, Thou shalt love and be loved by, for ever: a Hand like this hand shall throw open the gates of new life to thee! See the Christ stand!" (Saul, XVIII). 124–144. Dante's last difficulty here is with the difference between God's creative relation to individual personal souls, and to the elements of matter and their combination into bodies and things. Beatrice' mediaevally or scholastically expressed answer is that the whole spiritual world is directly, and all combinations of spirit and matter other than man indirectly, and hence imperfectly, created by God. Of this an illustration may be drawn from the field of scripture and poetry. It is the spiritual truth or beauty informing the letters, words and even the intellectual thought of a great poem that is its created and enduring element, and that which gives all their life to the merely linguistic elements it informs; and that spirit was created by the poet quite otherwise than he made or selected, and organized the inert words to clothe it with. So, likewise, if the truth were known, the world of matter would be but a flux, if man's senses and intellect

were not there to cut it up into selected things, and organize these into what is known as Nature, from which the intellect proceeds to extract the laws it put into it. Whether, therefore, the evolving forces of Evolution reside in the plants, as Dante's age quaintly thought, or not, there certainly is an evolving Force, that "draws from matter's possibilities the soul of every brute and every plant," while personal consciousness is drawn from man in a very different and incommensurable way. It is his intuition of a "Kindliness Supreme," and not his knowledge of the laws or relativities of logic and mathematics, that is Man's greatest glory, as well as the greatest object of his love, in the various gradations of his consciousness. 145. Man can, indeed, infer from the above his spiritual resurrection, though hardly by the sort of inference to which Dante was here intellectually limited, namely that man was immortal because God directly made the bodies of Adam and Eve, as well as their souls, unless the Genesis myth be seen to mean that spirit in man finally broke through the mortal meshes of matter, when consciousness reached the point of being dissatisfied with the life of the body and with the material world; and began its eternal thirst for a God, who was not a God of the doomed to die, but of the living.

CANTO VIII

THE THIRD HEAVEN. VENUS. THE HAPPINESS OF EARTHLY LOVE. THE SPIRITS OF LOVERS. CHARLES MARTEL. ROBERT OF NAPLES. VARIETIES IN HUMAN CHARACTER 84–95

1. Mediaeval astronomy based its calculations on a belief that the planets revolved on an orbit, called epicycle, whose center was on the larger orbit of its appertaining sphere. The reference here is to the Pagan belief that from "the beauteous planet which incites to love," Venus cast the evil spells of maddening passion, exemption from which must be procured by sacrifices and votive offerings. The "peril" was that incurred by idolatry. 9. Cupid, disguised as the boy Ascanius, was sent by Venus to win Dido's love for Aeneas (Aeneid, I, 657). 12. According as Venus is the evening or the morning star. In contrast with this pagan conception, Dante made of his third heaven a sphere of purified and exalted love, the

highest of the more selfish grades of happiness, and the last to be suggestively reached by the shadow of the earth. 13. The reader will note the wonderful versatility displayed in each new description of Beatrice' increased beauty with each ascent to a new heaven. This represents a development of happiness on the part of Dante's consciousness, for though the illustrations afforded by each sphere are relatively static, his own spirit is ever progressing dynamically with each new intuition to a higher grade of experience and joy. 18. As when one voice sings on one note, while another sings several notes in harmonious contrast. 19. Though all the spirits appearing in Venus represent the same general grade of happiness, that of lovers of the other sex, they differ from each other in the degree of their love's intensity, love being defined as spiritual vision. There are infinite varieties and gradations in all three parts of Dante's spiritual world. 21. Some texts have *interne* here instead of *eterne*. As a matter of fact the meaning is the same, since all spiritual vision is internal and intuitive, and all spirits everlasting in the sense of deathless. "Eternal," since capable here of gradations, must, as elsewhere, be taken in an absolute, qualitative and not in a relative, chronological sense. "All that *is* at all lasts ever past recall." 23. "Visible"winds may mean lightning flashes, or winds whose motion is revealed by the clouds they drive. 27. By stating that the dance of these spirits in Venus had begun in the company of the Seraphs, the very highest order of Angels, Dante is again insisting upon the democratic aristocracy of his Heaven, in whose Empyrean there is neither regrettable inferiority, or dead level, but an endlessly varied equality. 29. Here, as elsewhere, "Hosanna," is in praise of God, and as the poet suggests, the soul leaps with joy at every new appreciation of the self-creating Truth, the Beauty and the Goodness which are at the heart of the Universe, and which are its life. 34. Of the nine angelic choirs, the Angels and the Archangels had respectively charge of the Moon and Mercury, while the Principalities are the motive force of the Sphere of Venus. With this choir the spirits in Venus are described as living, in their outer manifestations, in space and time ("ring" and "circling"), and inwardly, in eternity ("thirst") — the latter being a purely spiritual self-creative motion, of which the others are but matter-like projections. 37. The first line of a canzone of Dante addressed to the Angels influencing earthly loves, in which, however, he called them Thrones, not having yet changed his mind with regard to the true

order in which they were arranged. See Paradiso XXVIII, 124. 45. This one reminds one of the line: "so strong with love the tone of my appeal." (Inf. V, 87.) 47. The "new joy" of having a chance to communicate with Dante, whose friend he will prove to have been on earth. 49. This is the spirit of Charles Martel, the eldest son of Charles II of Anjou and Apulia. Besides being the heir of French Provence, and Italian Naples, the young prince inherited Hungary from his mother, and was crowned its titular king in 1290. In 1294 he came from Naples to Guelf Florence to meet his parents who were returning from France, and while there he must have made Dante's acquaintance. Judging by this canto, Dante had formed the highest opinion of his character, with the brightest of hopes for the future of Italy, which, like those cherished later with regard to the Emperor Henry VII, were to be bitterly disappointed by his death in 1295. in his twenty-fifth year. Of all the spirits Dante meets in Paradise this young prince seems to have been personally the dearest to him. 53. The spirits in the sphere of Venus are wholly concealed by the splendor of their own effulgence, those in Mercury having been the last whose faces Dante could see. 56. This would seem to refer to promises of personal help for the Italian cause which Dante had so deeply at heart, though 1294 was early in Dante's political life. 58. The rich and beautiful country of southern Provence, which then belonged to the Anjou kings of Naples, and to which Charles Martel was heir. 61. Ausonia, an ancient name for Italy; the towns and rivers here mentioned mark out the boundaries of the fertile kingdom of Naples, or Apulia. 65. Hungary, from ruling which, though the crowned heir, Charles Martel was deprived by Andrew the Venetian. 67. Trinacria, is the beautiful three-cornered island of Sicily, which Charles Martel should have looked forward to inherit, had it not been lost to the Anjou throne, as the result of French tyranny and greed. The other references are to the Sicilian capes Passaro and Faro, at either end of the Gulf of Catania, which was vexed by Eurus, the East wind, and clouded by the smoke of Aetna. 70. In rejecting the mythical explanation that Aetna's smoke came from the giant Typhoeus buried beneath it, Dante interestingly ventures the theory that it was really due to the sulphurous nature of the soil. 72. Charles Martel's father, Charles II, and Rodolph of Hapsburg, the father of the "beautiful Clemenza," Charles Martel's young wife. 73. A reference to the rebellion of the Sicilians against the French (Anjou)

rulers, known as the Sicilian Vespers, which broke out in Palermo in 1282, to the cry of 'Death to the French!' The Sicilians thereupon gave the island's crown to Peter III of Aragon. Of these lines it has been said that they were "the strongest, and most precise and faithful portrait that could be painted of the Sicilian Vespers." 76. Charles Martel's brother was Robert of Naples, who during his captivity in Catalonia as a hostage for his father, Charles II, had ingratiated himself with many of its people. After usurping the throne of Naples from his brother's heir in 1309, he had advanced them to positions in its government, where their vexatious greed was a new danger for the French, whose own avarice was burden enough. 82. With this last statement, contrasting the miserly son with the lavishly spendthrift father, Dante introduces the discussion occupying the rest of a canto, which is divided between the charming Charles Martel he loved, and the plausible Robert of Naples whom he hated, as he did all other members of the Anjou dynasty. 87. In heaven all things are perceived in God, which means that they are seen from the absolute, eternal and intuitional point of view. 97. God, acting through the spiritual influences allegorically located in the spheres, foresees or provides for the well-being of all natures, within the limits of the free choice of conscious beings. This means that, while choice is free, all chances to choose are determined. 106. It is the perfection of the Universal Spirit as a conscious personal Being that makes the ordered spiritual world an ever perfectible work of Art, or creation, and not merely a perfect machine. Even in what are called ruins, it is the traces of the creative art that once presided over their making, that lend them a beauty always present, though not previously realized. 112. In the following quick exchange of question and answer Dante is led on to the conclusion that anything like social life among human beings depends upon their development in the direction of variety and uniqueness rather than in that of uniformity, of temperament, talent and genius, or, in other words, of heterogeneity, rather than of homogeneity, toward which latter Matter necessarily tends. 116. "Citizen" in the sense of living in manifold reciprocal relations with other spirits. 120. Aristotle, in his Politics and Ethics. 123. The "roots" are the several individual inclinations, or tendencies with which men are born. The ideal instances offered are those of a legislator, a warrior, a priest, and an inventor, Daedalus, who taught his son, Icarus, to fly, and lost him, as many an aviator has recently

been lost twenty centuries later than Ovid wrote what Dante traced. 129. Nature is no more than God a respecter of persons, hence distinguished talents or special adaptability are likely to appear in anyone at any time, without regard to mere heredity, station, or rank. 130. In spite of their being twins, Esau's character was different from Jacob's. Romulus, known as Quirinus, was given out to be the son of the War-god Mars in the legend that naturally grew up around the name of the reputed founder of Rome. Attributing the birth of a great man to the intervention of a god in human generation is an old poetic way of explaining greatness, for which, however, the substitution of scientific truth settles nothing. He whom men deem a god, by any other name would be divine. To say that such an one was "only a man" does not free one from the obligation to define both man and God, a hard thing to do without defining one in terms of the other. 134. Divine foresight is, therefore, the spiritual name for influences ever varying according to practically incalculable circumstances, which, when fused with the free self-determinations of developing character, produce varying grades of uniqueness in individual souls. 139. Returning, penultimately, to the subject of education so suggestively handled in the Purgatorio, Dante, long before the beginnings of modern psychological pedagogy, laid down the law that students should be studied before being taught, and then trained for careers for which they were individually adapted by nature. Even in our age, with its boasted educational systems and pedagogy, much might still be learned from the last four lines of this canto. I said: "returning penultimately," for in his conclusion Dante had his mind set on the Robert of Naples, to whom he attributed policies which not only kept him personally in exile from his native city for the rest of his life, but by thwarting the promise afforded by Henry VII on his descent into Italy, finally ended all the hopes the patriot-poet had formed not only for himself, but for Florence, Italy and the Empire. Robert of Naples he here stigmatized as a *re da sermone*, a sermonizing king. Whether he would have governed his people better had he preached less, or been a greater preacher had he not attempted to be a ruler, cannot be said, though it is interesting to note that Dante's verdict was very different from that of both Petrarch and Boccaccio, men who, though more worldly-wise than he, did not see so inwardly. History has endorsed the older and far greater poet.

CANTO IX

THE THIRD HEAVEN. VENUS. THE HAPPINESS OF EARTHLY LOVE (*continued*). CUNIZZA DA ROMANO. FOLCO OF MARSEILLES. RAHAB. THE AVARICE OF PRELATES . 96–107

1. This Clemence was the daughter of Charles Martel, whose children were on his death dispossessed of their rights to Naples and Sicily by his brother Robert, " the preaching king." Through Charles Martel's veiled prophecy, Dante, writing not far from the date of the Battle of Montecatini, 1315, in which the Imperial Vicar,Can Grande della Scala was victorious over the Guelf forces, is referring to the growing decline of the Anjou power in Italy. 21. Dante enjoyed, as any one does, the pleasure of seeing that he was intuitively understood. 25. The northern Italian March of Treviso between the Alps in which the Piave and Brenta rise, and the territory of Venice, then principally restricted to the Rialto island. The hill mentioned is a commanding one on which rose the castle of the Ezzelini da Romano, reported to have been connected with many other castles by underground passages. 29. The "torch" was the famous tyrant Ezzelino III, of whom his mother had dreamed before his birth that he would set fire to the whole March of Treviso. 31. The speaker is Cunizza da Romano, Ezzelino's sister, notorious in her early life for her dissolute passion for men, and known to have had three husbands and many lovers. When living in her old age in Florence, where Dante may well have known her, she set free the slaves on her estates, and is reported to have repented of her past life; but just why Dante should have chosen her to adorn his third heaven, is still a problem for commentators. It was probably her essentially loving nature and her virtues, as he came to know them, that put her in heaven; she appears in the sphere of Venus, because, as she says, she was overcome by the peculiar influence of that star, and in Dante's system of equity, such influences were taken into consideration. 34. Like those in the Moon and Mercury, the spirits in Venus, forgiven for having yielded sinfully to the influences to which they had by inheritance and environment been sorely subjected, in their happiness in being themselves "and not another," are left with only an intellectual memory of the sins they have morally and spiritually transcended, and now know that the

basis of their present grade of happiness is the very talent for love which they had once abused. 37. Folco of Marseilles, who later in life acquired a great fame for his zealous love for the Church. 40. An expression meaning a long time. "Another life" refers here to the life of one's good name on earth after death. 43. The eastern and western boundaries of the Trevisan March, recently the scene of Italy's great victories on the Piave and beyond. 46–60. A series of prophecies of events that happened not long before this canto was composed. The Paduans, as a result of their rebellion against imperial authority, were in 1314 slaughtered by Can Grande della Scala, and stained with their blood the swamp formed by the river Bacchiglione near Vicenza. 49. Like the Rhone and Arve just outside of Geneva, the Sile and Cagnano unite, but for a while do not blend their waters, at Treviso, whose lord, Rizzardo da Camino, a son of "the good Gherardo" da Camino (Purg. XVI, 124), was treacherously killed in 1312. 52. Alessandro Novello, Bp. of Feltre, to please Pino della Tora who was ruling Ferrara, betrayed the trust placed in him by certain exiles of that city and surrendered them for decapitation. Malta was the name given to a prison near Lake Bolsena in which ecclesiastical criminals were confined. 55. A bitterly ironical passage against the "courteous" priest's "party loyalty," which was so true to the corrupt life of the country. 61. A strong way of asserting the infallible nature of the preceding prophecies, read by the spirits in the face of the Judging God. The Thrones were the order of Angels which followed the Seraphim and Cherubim in proximity to God. Their being called "Mirrors" beautifully suggests the function of fully developed spirits to receive light from above, and reflect it on all capable of receiving it below. 67. Folco had been previously mentioned by Cunizza. 70. A terzina describing one of the principal uses Dante so wonderfully made of light, in drawing upon the limited materials afforded him by the narrow astronomic scenes of his Paradiso. 73. *S' inluia*, "in-Hims itself," or " enters deeply into," is a significant, though strange form, like several similar ones which Dante coined for the sake of concise expression, and of a needed rhyme, such are *intuassi* and *immii* in line 81 below. A state of things in which all needed truth was known and all deception impossible, would certainly change the nature and problems of conscious life. 77. The Seraphim, each one of whom was believed to have six wings, two to fly with, and four wherewith to conceal themselves, an imaginary ar-

rangement fraught with infinite suggestiveness. 81. 'If I could penetrate thy mind, as thou canst mine.' 82. Four terzine interestingly used to say that Folco was from Marseilles. The Mediterranean, the largest known body of water next to the Ocean, being by Dante conceived as extending "counter the sun" from west to east 90 degrees, it was possible for the sun to be at noon at one end of it, while about to set at the other. 88. Marseilles is on the Mediterranean about half way between the mouth of the Ebro and that of the Magra, which latter for a short distance from its mouth separated the territory of Genova and Tuscany. 91. Marseilles is situated on practically the same meridian as Bugia, a once important African city on the opposite shore of the Mediterranean. The following allusion is to the storming of Marseilles by Brutus in 49 B.C. by Caesar's order, during his conflict with Pompey's forces. 94. Folco, though mentioning himself modestly enough, claims that the heaven of Venus was characterized or impressed by him, as he had formerly been marked by it in his passionately amorous temperament. 97. Folco acknowledges that, as long as he was young, he was as passionate a lover as Dido of Carthage, whose love for Aeneas wronged the memory of her own husband Sichaeus, as it did that of Aeneas' lost wife Creusa. 100. Phyllis of Thrace, whose home was near the Rhodope mountains, hanged herself on thinking herself abandoned by her lover, Theseus' son Demophoön. Hercules (Alcides) falling in love with Iole aroused the jealousy of his wife Dejanira, who gave him the poisoned shirt of the Centaur, Nessus, which caused his death. Similarly, Folco became notorious for his violent love affairs with many women, notably with the wives of two of his patrons. Early distinguished as an author of amatory verse good enough to deserve Dante's praise, he subsequently repented, became a monk, and after being elected in 1205 Bp. of Toulouse, became a mercilessly bitter leader of the Crusade preached against the Albigensian heretical sect by Pope Innocent III in 1208, a crusade which resulted in their almost total extermination. Incidentally reminded of Milton's Sonnet "On the Late Massacre in Piedmont," the reader wonders at Dante's making no mention here of so notorious an incident in Folco's life. Again it must be recalled that circumstances alter cases, and that in Dante's age it was thought as vital to the interests of civilization to stamp out religious heresies and schisms, as some nowadays think it is to eradicate those that are deemed politically or eco-

nomically dangerous. Dante ranked Folco high because of his undoubtedly fervent zeal for the Church and its truth. 103. Having repented, and been bathed in Lethe, these defective spirits, like those appearing in the two previous heavens, have now only an intellectual memory of their sins, and, understanding that these were largely caused by influences which went to make them what they were, are happy in the Providence which enabled them to turn to good the qualities they had once turned to evil. If any think this a strange conception, let him ask himself how he now feels about some of the naughtinesses of his childhood which, long ago outgrown, he only recalls as facts. 107. The text as here printed and translated refers to God's goodness in so ordering the upper spiritual world that it ultimately influences for its good the lower earthly world. The alternate text, which is printed in Vandelli's edition, has *con tanto affetto* in line 107, and *al mondo* in the next. If this be preferred, the translation would be: 'Here at the art we gaze, which beautifies the world so lovingly, and see the goodness, whereby the lower toward the upper world is turned' — which refers to God's providential conversion of evil into good. 115. Rahab, the harlot of Jericho, who saved the lives of the spies sent into the city by Joshua, and thereby promoted the first victory of Israel in the Promised Land — another apparent illustration of the victory of a pure spiritual, over an impure moral, nature. 118. Mediaeval astronomy held that the cone-like shadow cast by the earth reached as far as, but not beyond, the sphere of the planet Venus. Dante used this to qualify with a degree of earthly imperfection the grades of happiness illustrated by the spirits met in the Moon, Mercury and Venus, thus leaving the Heaven of untarnished or unlimited happiness to begin with the next sphere, that of the Sun. 123. Hands raised to heaven in prayer. Jericho fell miraculously to the sound of trumpets and the shout of the people. 126. The mere mention of the Holy Land reminds Dante of how little the Pope (Boniface VIII, at the date of the Vision, 1300), was interested in its recovery, and put the following invective against the contemporary avarice of the Church's prelates, in Folco's mouth, because of the latter's zeal for the integrity of the Church. 127. Florence, founded by the Pagan god, Mars, associated as a demon with Satan. 130. The lily of Florence stamped on her famous gold coin, the fiorino, or florin, which represented the wealth for which the city was renowned. 133. The Decretals were the Constitutions of the Popes,

which, with the Canon Law of the Church, were studied more for financial than for moral or spiritual purposes, and far more often than were the Gospels and spiritual teachers of the Church, as shown by the worn out edges of the manuscripts. 139. The Vatican as the scene in Rome of the martyrdom of the early Roman Christians. The "adultery" is that of the Popes in prostituting spiritual interests to worldly wealth and power. Cf. Inferno, XIX, 1-6.

CANTO X

1. It is to be doubted whether in all the literature of spiritual philosophy there is to be found a more simple, beautiful and comprehensive statement of eternal universal creation than that compressed into the six opening lines of this canto. Introducing the reader to the field of happiness open to those whose spiritualized intellects delight in the study of universal life, it begins with a perfect definition of God as a spiritual Trinity, in the basal terms of consciousness, in which alone it can be vitally understood and really believed. Any one who has given himself the experience of considering his own inner nature, is aware that he thinks of himself, more or less clearly; and that he approves (or disapproves) of himself, more or less completely. Now the "he" that does the thinking, or approving, and the "himself" that is thought of, or approved, are respectively the first and second persons of the trinity, of which the spirit of mutual understanding, or of mutual approval, is the third. Any conscious being, therefore, being a trinity, God as the All Self-conscious Being, is properly thought of as being in perfection of self-understanding and self-love what man knows himself to be in imperfection. Considered in the light of the Trinity, as the annotator thinks Dante understood it, God is neither three discretely separate gods, nor is He a bare content-less Unit as some Trinitarians and some Unitarians too often allow themselves to seem to hold. Tri-unity, therefore, is just a philosophical name for the inextricable interfusion of subject and object of consciousness

with the relation they sustain to each other in God, and in any the least of conscious spirits. 3. "Unutterable" or ineffable, the Spirit of all Reality must necessarily be, to any consciousness less than itself; "Primal," however, should not be attributed to God in any merely logical or chronological sense, but in that of self-existence, which needs no more support than does the existence of the universe, or of what *is*. Such, we are told is the God who is so completely the Life of all the endless motion of the spiritual and material manifestations of existence, that contemplation of any the least part of them must needs afford a glimpse of Him "in whom we live, and move, and have our being," and who can say in Emerson's words: "When me they fly, I am the wings." From all this, two strange conclusions may be drawn: first, that there is no such thing possible as real atheism; and second, that the only real subject of human study is theology, however diluted and disguised it be by intellectualization. Again the verb "made" is to be taken in the eternal sense, and not in the chronological. Creation did not occur at a past historical or even astronomical date, but is continuous, in what is intellectually thought of as "in both directions." 7. The "region" is the constellation of Aries, where the sun now was, and where the "two motions" of the celestial equator and ecliptic, which stand for the daily and annual apparent revolutions of the sun, "strike each other" or meet at the equinoxes. 12. All creation is continuous, being an infinite and not a finite event. 13. As a result of the ecliptic's slanting off from the equator, like a branch from the trunk of a tree, life on earth enjoys a variety of seasons, and, according to mediaeval astrology, various blendings of the influences of the stars. Were it not for this, uniformity in physical and spiritual influences would result in an unvaried state of things practically equivalent to death. In this connection the reader should remember that Dante's heavenly influences, often slighted as discarded mediaevalisms, are but an allegorical picture of real influences acting upon human lives. The three already met with: Inconstant dependence upon social aggregations, personal Ambition, and sexual Love, are real forces in life, from which none can wholly escape any more than they can physically from the force of gravitation. Looked at, therefore, from either point of view, physical or spiritual, God's continuous creative work is admirable, and man's admiration of it is God's own enjoyment of it, His seeing "that it was very good." 14. The seven planets are thought of as

moving through the twelve signs of the Zodiac, and as thus having their influences adequately distributed on earth. 21. "Below and up above" may mean on both sides of the equator, or better, in both the material and spiritual worlds. 22. An excellent bit of advice to students of reality. Teaching can at best be only an initial push, which the student must continue for himself; in fact, all external information being but to whet, if possible, an inner appetite for self-knowledge. 28. Little reminding is needed as to the influence of the sun on terrestrial life, though one may forget that Dante always gives the physical fact a spiritual significance. As to the "time" of day and year, one does have to be reminded that it is wholly relative, and not absolute, as is the qualitative indivisible time or duration of which all consciousness is aware. 32. The sun's apparent motion around the earth is spiral, and, at the season called spring, the sun rises earlier every day and stays up longer. 34. Dante's new way of describing the instantaneity of his passage from the sphere of the Venus to that of the sun. What for practical purposes we call and treat as a present, is always in reality an experienced past, or an anticipated future. 37. A brilliantly clear definition of Beatrice, which the reader should heed. Man's inmost consciousness alone can meet its demands, for surely neither the Church, nor Revelation (unless one mean thereby the soul's act), nor Theology, however valuably influential they may be in time, can lead him from one state of mind to another instantaneously. 40. Having exhausted delicate and brilliant shades of color in the pearl, the diamond and the ruby of the three preliminary heavens, Dante now draws upon difference of intensity in light, to differentiate the spirits in the sun from the background afforded by its dazzling light. Again the concrete spirit is portrayed as brighter or happier than the heaven with which he is associated. It is the spirits that make the heaven, not the reverse. 43. The highest spiritual experiences transcend all intellectual image-making or formulation in language; belief is largely desiring the sight or experience of anything, faith being defined, not as either overawed credulity, or logical intellectual compulsion, but as "the substance of (ground for) things hoped for, and the (inner) evidence of things not seen." 49. Since no longer shining by the reflected, inconstant or dimmed light of organizations upon which they had to depend, as were those in the Moon; or by a light weakened by ambition, or self-gratification, as were those in Mercury and Venus; but by a

light which was their own since strong enough to outshine their environment, the sun, these spirits in the sun are those whose deepest interest was in looking into their own consciousness for light on the nature of God and of His and their own relation to universal life — they are the great original theologians of the mediaeval Church. The real subject of their spiritual "research," when not entangled by conflicting "texts" and external "authorities," was the conscious relation between Ultimate Reality and its outward manifestations in the infinite forms of inert matter and conscious life — theologically called the eternal generation of the Son, and the eternal procession of the Spirit. Theirs is the world of intuition rather than that of science — not a very popular field of research nowadays, but one which will undoubtedly see its classic time again. 60. So wrapt does Dante here become in intense interest in the idea of God, that for the moment he is so utterly unconscious of self, that he forgets Beatrice' existence. Her new smile of pleasure at this, however, breaks up his mind's concentration, and, returning to outer consciousness again, he becomes aware of her, and of the "other" spirits in the sun — the theologians who were greater than, and not the slaves of, their theology. Beatrice can, hence, be thought of as Revelation only in the sense that she is that in Man which makes and interprets Revelation, that which organizes Churches and that which intellectualizes Revelation into Theology. As in the case of Beatrice' pleasure here, those who have themselves experienced it, know how intense is the joy of realizing that one has lost consciousness of self in awaredness of higher light. 65. Sound now enters the field as an alternative to light, as a means of aesthetic expression of the ever increasing spiritual vision attained. 67. The halo around the Moon, Diana, the daughter of Latona. 70. By way of accounting for the impossibility of translating some spiritual visions into intellectualized human language, Dante refers to the practice of some oriental countries (possibly on Marco Polo's authority) in making it illegal to take peculiarly precious stones or jewels out of the country; just as in contemporary Italy there are laws intended to prevent wealthy Americans and others from doing the same by pictures and works of art of national value. 74. Intuition is necessarily individual and personal, since even one that has had it is practically mute in talking to one who, not having had it, does not speak his language. 79. Exquisitely suggestive is the consummate art of this picture of ladies dancing the old Italian song-

dance called the Ballata. The spirits of the first ring have formed a circle around Beatrice and Dante, and, while still holding hands to resume their song and dance, have stopped to listen to their leader. So in the Ballata, a stanza was wont to be sung by one lady standing still, after which it was repeated by the moving chorus of her companions, who at the end stopped to catch the words and music of the next stanza from their leader. 82. The spirit who now addresses Dante is the arch-theologian of the mediaeval Church, Thomas of Aquinum, the author of the great Summa Theologiae, and accepted authority of the Catholic Church in dogmatic theology. His function is to introduce Dante to the world of the great theologians, who devoted themselves to fusing Revelation and Science, the intuitional attainments of inspired seers with the intellectual attainments of the great thinkers of antiquity, such as Aristotle and Plato. Their function was tentatively that of real Philosophy in all times, the progressive coöperative conciliation of the best achievement of Man's intuitive and intellectual powers. The mediaeval mistake was to precipitate into static forms what should be kept in dynamic solution. 83. The capacity of any individual spirit for love, like his talents or genius, are due to the grace of God, that is, to the individual position given him in the progress of self-creating life; while the use to which he puts his talent is left to his own freedom. *Fit amando amator.* 87. According to the letter, this, of course, means that, having been granted grace to come so far, Dante will after his physical death be sure to return to Heaven. The truth, however, underlying this, is the very great one that whenever the human soul has genuinely enjoyed any inner spiritual experience, it will never be satisfied with anything less. Reality once tasted is tasted for ever. 88. A beautiful illustration of how naturally an Italian would think of wine, not as an abnormal bestializing intoxicant, but as a normal heart-gladdening means of slaking thirst. 91. That is, who composes the crown of spirits who are gazing amorously at Beatrice. Noteworthy here is the fact that these representatives of theology are wooing Beatrice, and not she them. Whatever the official authority claimed for it, no theology and no revealed truth can enlighten a human soul, until it has first availed to persuade it of the truth it claims to teach intellectually or spiritually; it must woo and win Beatrice, Man's inmost soul. It is because Dante has given himself up wholly to his inmost divine self, its conscience and God-inspired intuitions, that he is

now finding himself "strong for Heaven." 97. Thomas of Aquinum, having announced himself as a Dominican, modestly and respectfully mentions first his great teacher at Cologne, Albertus Magnus, who as one of the most learned men of his age, came to be called Doctor Universalis. He died in 1280. Thomas Aquinas, of the princely family of Aquino, entered the Dominican order, and after studying at Cologne, taught theology there, and at the universities of Paris and Naples. Famous for his Summa Theologiae, his Commentary on Aristotle and other theologico-philosophical works, he won the name of Doctor Angelicus, and died in 1274 on his way to the Council of Lyons, poisoned, it was believed by some, as a result of his relatives' hostility to Charles of Anjou. His permanent position in history is due to his definite amalgamation of the belief of the Christian Church with the philosophy of Aristotle. Dante, though naturally very largely influenced by and dependent upon him, showed in many important instances that he was free to disagree with him, and in the poetry of his Divine Comedy largely de-intellectualized, and re-spiritualized, his teaching. 103. Gratian was a celebrated expounder of Canon Law in the twelfth century who through his Decretum contributed to reconciling "both courts of law," that of the Church and that of the State. 106. Peter Lombard, called Magister Sententiarum, was a teacher of theology in the twelfth century, who in his book of selections from the Fathers of the Church, compared by himself to the widow's mite, did for dogmatic theology what Gratian had done for law. 109. King Solomon, the reputed author of the beautiful Song of Solomon, which was interpreted as the inspired wedding song of Christ and the Church. The world was eager to know whether Solomon was damned for his sins, or saved for his inspiration and wisdom, because theologians were not agreed on the subject, on account of what was said of him in I Kings XI. 114. The reference here is to God's promise that Solomon would be wiser than any one before him, and that none like him should arise after him (I Kings III, 12), — a text which perplexed Dante, and will be explained in the next canto. 115. Dionysius the Areopagite, converted to Christianity by St. Paul in Athens, to whom was mistakenly attributed in Dante's age a much later work on the Angelic orders, which became the authority on the subject, and which Dante used allegorically. 118. Paulus Orosius, who, supplementing St. Augustine's great work De Civitate Dei, composed early in the fifth century a History against

the Pagans, which was the first attempt at writing a universal history from the point of view of a divine guidance of events. 121. The eighth spirit is Boethius, who died early in the sixth century, and of whom it is not known whether he was actually a Christian. In 510 he was Consul of Rome, and was unjustly imprisoned and put to death by the Goth, Theodoric, about 524, and was buried in the church of St. Peter in Pavia, which from its golden ceiling was known as "Cieldauro." He was the author of the De Consolatione Philosophiae, a not un-Christian, philosophic treatise very popular in the Middle Age, from which Dante drew his earliest philosophical inspirations. Boethius, by putting many of Aristotle's works into Latin, did much toward saving Western culture from total eclipse. 130. Isidor, a bishop of Seville, who died 636, and was the author of a greatly valued encyclopaedic work. The next, known as the Venerable Bede, was an English monk who died in 735, and wrote an Ecclesiastical History of the English People. Riccardo, prior of the monastery of St. Victor, near Paris, was a theological mystic of the twelfth century, and was known as the Great Contemplator. 133. It will be noticed that the last mentioned of the spirits in St. Thomas Aquinas' circle, is described much more concretely and personally than were the rest. Dante, having followed Aquinas as he pointed around the ring, would, after looking at this last one, be brought back to the speaker. 136. It is now practically sure that this "eternal light," in whom Dante is here so deeply, though briefly, interested, was Sigieri of Brabant, a professor in the University of Paris in the later thirteenth century, who fearlessly supported the claims of the Averroistic school of philosophy, bitterly opposed by the very Thomas Aquinas, who is here undoubtedly praising him in Heaven. As an Averroist, he denied that immortality, creation and freedom could be proved philosophically, while apparently claiming that they could be held by faith—not a wholly untenable position now, if a clear distinction be made between intellectual and intuitional processes. A bold lover and teacher of the truth as he saw it, the doctrines Sigieri "syllogized," or tried to prove, brought upon him the displeasure, be it envy or hatred (*invidiosi veri*) of his powerful theological opponents. After being twice condemned at Paris, he appealed to the Papal court, and may have passed through Florence (and been heard of later by the young poet), when journeying south to Orvieto. There, where his judges awaited him, after languishing long in confinement and yearning for

spiritual freedom, he was suspiciously done to death in 1283 by a fanatical servant; and being welcomed, according to Dante, into Heaven's highest class of truth-lovers, was freed from the prospect of standing any further trial for heresy — the poet acting here, as frequently the part of Providence in his rehabilitation. The Rue du Fouarre or de Feurre (Straw St.) where Sigieri lectured, "read", or gave interpretative readings, was the site of the philosophical schools of the university, and still goes by that name. Familiar with all the philosophical currents of his times, Dante in the present and in the twelfth canto evidently tried to make a catholic list of representative thinkers, who had devoted themselves to the task of systematizing the total thought of their age on the basis of its (Aristotelian) science, his object being to harmonize with each other in Heaven all those who had sincerely differed from each other on earth. 139. A quaintly beautiful and almost childlike picture of the several parts of a clock's mechanism urging each other on, to chime out the hour of the Church's morning-song to God. 148. Cf. Inf. XV, 85, where Dante spoke of having been taught by Brunetto Latini "how man makes himself eternal."

CANTO XI

THE FOURTH HEAVEN. THE SUN. INTELLECTUAL HAPPINESS (*continued*). MATERIAL AND SPIRITUAL INTERESTS. THE LIFE OF ST. FRANCIS. THE DEGENERACY OF THE DOMINICANS 120–131

1. This canto begins with a passage which is a sort of motive for the contrast between St. Francis' life and that of the world. By what foolish persuasions, Dante exclaims, men are led to devote their main, if not their whole, interest to the concerns of their outward bodily lives! 4. Surveying the principal worldly vocations, good or evil, to which men devote all their energy, Dante contrasts them with his own present interest in the real, spiritual, or eternal world, under the guidance of his own inmost self. The reader may rest assured that this is not mere rhetoric, but that Dante's feelings here can be, and have been shared. *Aforismi*, referring to the Aphorisms of Hippocrates, stands for the study of medicine. 11. Some interpreters seem to think that Dante here meant that he had been set

free to study Theology, but, though this is just what he is here doing in the most entrancing way, by re-spiritualizing it through poetry, it does not follow that Beatrice is, or stands for, the theology he is studying. 16. The spirit in the light is St. Thomas Aquinas, who, if any one in the poem, represents the science of Theology, which is the intellectual systematization of the intuitional teachings of Revelation officially accepted by the Church. Imagine the teachings of Science being officially accepted by an inter-university organization! 19. Aquinas reads Dante's mind in God, just as men frequently come to understand a particular truth deductively, or as a result of their knowledge of a general one. 25. Aquinas had said (Par. X, 96) that one would thrive well under St. Dominic's leadership, provided one did not stray from the path he traced out, the same thing applying of course to the Franciscans; and also, that (Par. X, 114) none had ever risen to equal Solomon in wisdom. To Dante's mind these statements called for explanation, and qualification. 28. The reason why the universe is ordered as man gradually discovers that it is or must seem ordered, is, like the question why there is any universe at all, one of those for which there is necessarily no human answer. What really *is* is its own cause and goal, and contains its own explanation. 31. As Dante read the history of the Christian Church down to his own time, its temporary reformation was due to the life-work of its two great mediaeval saints, both born toward the end of the twelfth century, Francis and Dominic, who respectively tried to restore what they sincerely believed to have been her primitive life and belief, at a time when Christianity seemed decidedly on the wane. 37. The two saints were respectively compared to the Seraphim who loved God best, and the Cherubim, whose wisdom enabled them to know Him best — the one ordained to keep the Church faithful through love, and the other to save her from wrong beliefs through knowledge. 40. Here begins a poetical summary of one of the most fascinatingly beautiful spiritual lives ever lived on earth, and which, however alien in outward form to the spirit of our age, still holds its own, because of the deeply human and divine spirit which informed it. It is here courteously narrated by Aquinas, a Dominican, as that of St. Dominic in the next canto, will be by the Franciscan, Bonaventura, as a sign of the harmony that should have prevailed between the two Orders. Though a Dominican, Aquinas, the theologian, knew that Love was greater than knowledge; hence

the precedence given St. Francis, who, though praised here, was not thought of by Dante as a theologian. 43. The Umbrian town of Assisi is situated between the Tupino and the Chiascio streams. St. Ubaldo was a hermit, and then bishop of Gubbio, who died in 1160. The "fertile slope" which faces Perugia is that of the whole range of Mt. Subasio. The "Porta Sole" (Sun Gate) was the name of one of Perugia's mediaeval gates, which looked toward Assisi. Nocera and Gualdo were towns which Dante seemed to think had cause for bewailing their subjection to Perugia — but let the readers of this canto go to Perugia and Assisi, and when there, reread it! 49. St. Francis was born in 1182 in Assisi, which used to be called "Ascesi," which may mean 'I rose'; there is, therefore, a child-like play here upon this meaning of the word, and on that of 'Orient.' 55. At the age of twenty-five, Francis, the son of Pietro Bernardone, a wealthy cloth merchant of humble extraction, after being freed from imprisonment at the hands of the Perugians, and having recovered from a dangerous sickness, underwent a complete change of life, and, renouncing all property, devoted himself to poverty and beneficence. 61. In 1207, having been haled before the court of the Bp. of Assisi by his father, for having sold some of his property for the benefit of a local church, Francis renounced not only his paternal inheritance, but even gave back to his father the clothes he had on, and declared that he had married the "Lady" Poverty. This mystic marriage is the subject of a fresco by Giotto in St. Francis Church in Assisi. 64. The supposition is that ever since the time of Christ the claims of a life of material poverty and spiritual wealth had not been preached by example, or really respected, till Francis came. 67. A reference to the story of the poor fisherman Amyclas, who remained unperturbed in the presence of Caesar, because, having nothing, he was in no fear of being robbed or molested. 71. A somewhat awkward contrast between the concrete personal Mary at the foot of the cross, and the impersonal, abstract Poverty, which, in Christ's person, ascended the cross with his raimentless body; but Dante's art transcends the necessity of that sort of consistency. 76. The accounts of St. Francis' life lay emphasis upon the positively cheerful and happy spirit with which he underwent all the privations which his profession of utter poverty imposed upon him. 79. Two years later Francis made his first disciple in Bernardo di Quintavalle, a wealthy citizen of Assisi, who gave up all to follow him. 83. Egidio and Sylvester were two other

early followers of the saint, who lived bare-footed, supporting themselves wholly by their own toil (an important point), and going about girded with the rough rope, which thus became the symbol of the Franciscans. 91. The stern rules of St. Francis' order were first only tentatively approved by Pope Innocent III in 1210, his first appearance at the Papal Court creating consternation. 95. The best interpretation of this passage is that Francis' life really deserved to be sung by the Angels, rather than narrated as here, though some think Dante meant, sung to the glory of God, rather than to that of the saint. But, as suggested on a previous occasion, the Christian God is not a jealous one. 97. The Franciscan Order was at last solemnly approved by Pope Honorius III in 1223. 100. Wishing to bear witness to Christ to the fullest extent ("martyrdom"), in 1219 Francis crossed over to Syria, where after many perils he succeeded in actually preaching the teachings of Jesus and his Apostles to the Sultan of Babylon, Malek al Kamel, who, according to the account, confessed to conversion, but did not dare endanger his own life and that of St. Francis by a public avowal of the fact. 103. It is indeed a question of readiness in individuals, in peoples and in centuries; some are too *acerbi*, i. e., unripe or immature. 106. The wild Mt. Alvernia in the Casentino, from whose slopes flow the streams that go to form the Arno and the Tiber. It is firmly believed that here in 1224 St. Francis had a vision of Christ, who, as a divine confirmation of his Order, left upon his hands and feet and side the Stigmata, or marks of his own crucifixion wounds, and that the saint bore these marks until his death two years later. This so-called miracle is said to have been, of such mediaeval cases, one of the best corroborated by contemporary testimony, and at any rate was actually confirmed by Gregory III in three papal bulls. As to its significance, there can hardly be any doubt that, however psycho-physiologically explained, something happened to the saint's body, and no doubt whatever that he sincerely believed that a "miracle" had been wrought upon his person. Its spiritual and all important fact would seem to have been "an outward and visible sign of the inward and spiritual grace" of Francis' yearning to share to the fullest extent with his Master in the sufferings whereby the latter paid for his perfect and inextricable love of God and Man. On the subject of the Stigmata and St. Francis the reader is enthusiastically referred to Paul Sabatier's "Life of St. Francis of Assisi." 109–117. St. Francis died

October 3, 1226. Feeling that death was coming, he had himself carried to his beloved church, Santa Maria degli Angeli, Porziuncola, at the foot of the Assisi slope, and having removed all clothing as a final symbol of his loyalty to Poverty, he stretched himself out upon the bare floor, and recommending his beloved to his disciples passed away, more genuinely revered as a Christian saint than any one since Apostolic times. 118. Aquinas here turns to proclaim the merits of his own St. Dominic, and declaim, as he had a right to, against the contemporary degeneracy of his own, the Dominican order, leaving to the Franciscan, St. Bonaventura, to do the same by the degenerate Franciscans of Dante's day. 137. 'Thou wilt see, that is, the occasion of my words, and the significance of the limiting clause "if one go not astray."' 138. Some interpreters using the variant *correggièr*, a form of *coreggia*, a leather thong, used as a belt by the Dominicans, interpret: "and thou wilt see what I, the Dominican, meant in saying, etc." In closing the notes to this eleventh canto of the Paradiso, whose subject is the exaltation of humility, attention should be called to the contrast it makes with the eleventh of the Purgatorio which dealt with humbled pride, and to the parallel between the humility of Provenzan Salvani and that of St. Francis.

CANTO XII

THE FOURTH HEAVEN. THE SUN. INTELLECTUAL HAPPINESS (*continued*). THE SECOND CROWN OF LIGHTS. THE LIFE OF ST. DOMINIC. THE DEGENERACY OF THE FRANCISCANS. BONAVENTURA AND HIS COMPANIONS . 132–143

1. In the Italian text *mola*, 'mill-stone,' is a rhyme-word, and the reference is, of course, to its wheel-like whirling or turning, and not to its mass. The first garland of spirits have ceased to speak through its leader Thomas Aquinas, another is seen forming around it, which, since keeping time with it, must have moved faster. 9. As the light of anything burning is brighter than any reflection of it cast by an opaque body. 10. It was thought that in the case of a double rainbow, the outer was the reflection of the inner. In ancient mythology Iris, the rainbow, was held to be the messenger of the gods, and more particularly of Juno, the sky-

queen. 14. The nymph, Echo, having fallen hopelessly in love with Narcissus, wasted away till there was nothing left of her but her bones, turned by the gods into stone, and her voice. 16. The reference to the rainbow which followed the Deluge seems to link itself interestingly to the Hellenic myth just referred to. 21. Some texts have *ultima*, ' last,' instead of *intima*, ' the inmost ' which latter seems preferable, since Dante had in mind, as the reader will see, more than two rings. He apparently wished to indicate the fullest imaginable concord in Heaven, that is, in spirit, between all the great and equally sincere, though frequently disagreeing, teachers of philosophical and theological truth. 26. As eyes instinctively move together. 28. These flames, each of which surrounds a spirit, may well be contrasted with those which enswathed the deceiving counsellors in the eighth bolgia of the Inferno, and indeed, of each the same thing could be said, though with an utterly different meaning: "The spirits are within the fires, and each is swathed by that wherewith it burns." (Inf. XXVI, 47). 29. Dante was as irresistibly drawn toward it, as a magnetized needle of a compass is toward the North star. 32. The voice speaking is that of St. Bonaventura, a Franciscan, who comes forward to narrate the life of St. Dominic, as, out of regard for what he knew would be his wish, St. Thomas, a Dominican, had just sung St. Francis' praise. 37. The Christian Church before the advent of the two saints seemed to be rapidly degenerating morally and spiritually, and harassed by heretical beliefs, was diminishing in its genuine membership. As a matter of fact a Christian revolution of the people led by its saints, was in progress against a clergy-ridden Church. 45. Extreme though it may now seem in both of its manifestations, this one of the early thirteenth century was a genuine reformation in the bosom of the Western Church. 46. In Western Europe, notably in Spain. 49. Calaroga (Calahorra), is a town of Old Castile almost on the river Ebro, and not very far inland from the Bay of Biscay. From the point of view of Italy the sun seems to set in spring behind the Spanish peninsula. The arms of Castile are a quartering of two lions and two castles, representing the original Spanish Christian states of Leon and Castile, so that on one side of the shield the lion is on top and on the other below. 55. Dominic was born in 1170. As an athletic fighter for the Faith of the Church, the distinction between him and St. Francis is made by Dante at once, who does not say of the latter that he was "toward his foes severe." 58. It

was reported of Dominic's mother that before his birth she dreamed that she was to bring forth a black and white dog with a torch in his mouth. These colors were subsequently those of the Dominican order, the torch symbolizing the zeal for the Faith the dogs of the Lord, *Domini cani*, were to spread through the world. 61. Dominic was held to have married Faith, as Francis had married Poverty. 64. Another legend had it that at his baptism his godmother in a dream saw a star in the midst of his forehead. 67. His parents were inspired to call him Dominic, a name formed from the possessive adjective of Dominus. 71. It will be noted that in lines 71, 73 and 75 in the original text the rhyme-words are the same, *Cristo*. It has been thought that as a matter of reverence Dante refrained from rhyming it with other words. Since not in rhyme, no effort was made to reproduce this in the translation. 75. Jesus' first counsel was that recorded in Mat. XIX, 21, "Go and sell that thou hast, and give to the poor, and thou shalt have treasure in Heaven: and come and follow me." It is interesting to note, with Professor Grandgent, that the devotion of the two saints to Poverty is brought out in lines 73–75 of the cantos assigned to each, the eleventh and the twelfth, which is probably not a coincidence. 76. In contrast to St. Francis, Dominic seems to have been precocious in his sainthood! 79. A pious play upon the meaning of Felix, happy, and of Giovanna, Joan, which in its Hebrew original means 'the grace of the Lord.' 82. Enrico di Susa, Bp. of Ostia, and Taddeo di Alderotto, both professors at Bologna, and respectively thirteenth century authorities in canon law, and in medicine, the mention of whom in this connection takes one back to the *jura* and *aforismi* of the eleventh canto (Par. XI, 4). 88. The Papal Chair; Dominic went to Rome in 1205 to gain the Pope's approval of his plan of founding an order of preachers and teachers. 90. Dante was always careful to distinguish between the institution of the Papacy, or Christian fatherhood of the Church of Rome, and any particular incumbent of the position. 91. He asked for no dispensation to be practically dishonest, as many then did, nor did he beg to receive the next remunerative ecclesiastical office, or to have suspicious charge of funds rightly belonging to the poor — the mention of which here is a bitter indictment of the Church in Dante's times. 94. The "seed" was the Christian Faith, or orthodox belief, of which the belief of the two rings of twelve spirits now circling around Beatrice and Dante, was an off-shoot. 97. Dominic's first

request to have his Order approved was only orally granted by the Pope, because the Council of the Lateran had forbidden the founding of new Orders, but it was finally solemnly confirmed in 1216 by Honorius III. 100. A reference to the horrible wars instigated by the Church authorities against the Albigensian sect in Provence, especially in the district of Toulouse, in preaching against whom Dominic was helped by the Folco of Marseilles of Canto IX. St. Dominic's defenders claim that his object was only to convert those deemed heretical, by persuasion, and that the Cistercians were responsible for the bloody Crusade led by Simon de Montfort. Dante, while greatly admiring St. Dominic for his zeal for the Catholic truth, evidently did not assign to him the rank which he assigned to St. Francis. All history proves that the special danger of intellectual zeal is its tendency toward well-meaning, but heartless, narrowness. 103. Dominic, in recognition of his learning and his defence of the accepted beliefs of the Church, was made Magister sacri palatii, or official theologian of the Papal court, a position to which Dominicans have ever since laid claim. He died in 1221, with a great reputation for the austerity of his personal life. The "streams" referred to as flowing from the original Dominican "torrent," are probably the three specialized orders into which that Order came to be divided. 108. The struggle of the official Church against the anti-clerical bodies in her midst, which were more or less justly accused of heresy, was apparently thought of as a case of civil war, for and against, union and central authority. The result of the victory of orthodoxy and of its clergy was the fixing upon the Church of a definite static theology, which came to be identified with the spiritual Faith which alone was essential, and the need of whose liberation came to be one of the causes of the great Reformation of the sixteenth century, as it may be again in the future. 110. Bonaventura here takes the cue from Aquinas in insisting upon the excellence of his own special champion, and in making it the point of departure for a scathing reproach of the Franciscan Order in 1300. 112. A rather obscure line which would seem to mean that the path outlined by the wheel (St. Francis) had been so abandoned that, as good wine makes a crust, while bad wine forms a mould, the original intention of the Order's founder had degenerated into what was its reverse. 115. Similarly obscure are the next two terzine; the first evidently refers to the antagonistic division which sprang up among the Franciscans, who split up into the strict Spir-

ituales, who in their innate antagonism to the regular clergy and the official Church, ultimately became sectarian; and the Conventuales, who insisted on a relaxation of the original severity of the Order's discipline. 119. This seems to be an allusion to the burning of the tares and the gathering of the wheat alone into the barns, Mat. XIII, 30, and refers to a Papal condemnation of some of the Spirituales in 1318, or possibly to the fact that the Council of Vienna forbade the accumulation of food for the poor in granaries and cellars. 121. In spite of all this degeneracy, Bonaventura claims that there were still those ("pages") in the Order ("book"), who "had not bowed to Baal," or deviated from the original purity and devotion to self-sacrificing love of St. Francis' example. 124. Casale in Monferrato, and Acquasparta in Umbria, the homes respectively of the leaders of the two factions, the first of whom became so conservative that he was forced out, while the other, possibly as a result of his laxity, became a cardinal. The speaker, Bonaventura, took the middle ground, the one which in the Paradiso received Dante's approval. 127. Bonaventura was born in 1221 at Bagnoregio near lake Bolsena; having joined the Franciscan Order, he was elected its Minister General in 1256, and became in 1272 cardinal and bishop of Albano, and died in 1274. He was known as the Doctor Seraphicus, and thought of as the Plato of the Scholastics, Aquinas being their Aristotle. "Sinister cares" means worldly interests, right hand cares being the spiritual. 130. Two of Francis' original companions, the first accompanying him on his mission to Syria. 133. Hugh, a famous mystic theologian who became a canon in St. Victor's near Paris, and died in 1141; Peter, a French theologian, who became in 1164 Chancellor of the University of Paris, and died 1179. He was called Comestor, in Italian, Mangiadore, because he was a great ' devourer ' of books. Peter of Spain, a famous ecclesiatic of the Portugal part of the peninsula, became known as a great logician, and was elected Pope in 1276, as John XXI; he died in 1277. The following allusion is to his celebrated books, the Summulae Logicales. Of him it is interesting to note that he is the only contemporary Pope whom Dante chose to "see" in Paradise. 136. Nathan, the Hebrew prophet who had the courage to reprove King David for his sin. Because of this quality, Dante probably placed him at the side of the famous John of Antioch, Patriarch of Constantinople, called Chrysostom, ' the golden mouthed,' one of the most eloquent Fathers of the Greek Church, who died in 407. An-

selm, famous as the author of *Cur Deus homo?*, became archbishop of Canterbury in 1093, and died in 1109. With these Dante arbitrarily placed the spirit of the famous grammarian Donatus, who taught in Rome in the fourth century, and wrote what was long the standard Latin grammar — probably because he was the teacher of St. Jerome. Grammar, the science of language, by which Latin was meant, was the first in order of the arts composing the *trivium*, of which the other two were logic, or dialectics, and rhetoric. 139. Rabano Mauro of Mayence, Abbot of Fulda, and archbishop of Mayence, who died in 856, wrote commentaries on several books of the Bible. Joachim, Abbot of Flora in Calabria, who died in 1202, enjoyed a contested fame for prophecies, which were very popular in the thirteenth century, and proclaimed an impending dispensation of the Holy Spirit, which was to follow that of the Son. 142. Thomas Aquinas was not canonized until 1323, two years after Dante's death, hence he is called *fra*, brother. *Latino* was the term frequently used for ornate speech, since the only language used for serious purposes by cultivated persons. The 'Paladins' were the twelve champion knights of Charlemagne, and the term is here applied to Dominic as a champion of Christianity.

CANTO XIII

THE FOURTH HEAVEN. THE SUN. INTELLECTUAL HAPPINESS (*continued*). THE WISDOM OF SOLOMON, ADAM AND CHRIST. WARNING AGAINST HASTY JUDGMENTS, ESPECIALLY AS TO MEN'S SPIRITUAL STATUS 144–155

1. A beautiful picture of an imaginary collocation of the brightest stars, as a means of portraying what Dante felt when in the presence of the twice twelve theologians and philosophers, from whose writings his mind had gathered some of its most intensely thrilling conceptions of life and of the universe and its God. 4. Dante very wisely begins with fifteen brilliant but undefined stars, whose choice he leaves to the reader, so as to end with definite, concrete ones which will leave in his mind a vivid expression; it is good art to end strongly and clearly. 7. The seven stars of the Ursa Major, called the Wain or Dipper, which in the northern temperate zone can revolve around the North star without any of its stars falling below

the horizon. The "pole" of the Wain or Chariot are the stars which seem to form the handle of the big Dipper. 10. The Ursa Minor, which we call the little Dipper, may be looked at in such a way as to resemble a horn, the mouth of which is at the large end, and the tip of which is the North star, around which moves the so-called heaven of the Fixed Stars. 13. It seemed best to insert the words "and all these," so as to make the thought clear in English. "Two constellations," each a circle like the wreath of Ariadne, Minos' daughter, which was changed into a constellation by Bacchus, to console her for being abandoned by Theseus. 18. The two rings of spirits are imagined as circling in opposite directions to each other. 23. A Tuscan stream, believed to have flowed very slowly in Dante's time, contrasted here with the Primum Mobile, the swiftest of the heavens. 25. The Paean, a hymn in honor of Apollo, for whom it here stands. Here in the Christian Heaven God is praised in terms of Christian consciousness, as in Himself a Trinity of three distinct and yet inseparable Persons, or inner aspects, just as man's imperfect conscious self consists of a subject, and of an object self, and of their relation to each other; and also as having been best revealed to men in its inextricable fusion with the historic personality of Jesus, whose divinity is not that of the Father, nor that of the Spirit, but of the Son. Cf. for a further development of this fundamental truth, notes on the Trinity in the last canto of the Paradiso. 30. From the praise of God to a loving interest in Man, in Dante's person. 31. Thomas Aquinas who had narrated the life of St. Francis, beautifully and almost untranslatably called in Italian "*il poverel di Dio*," now proceeds to solve the second of Dante's difficulties, that about Solomon's wisdom. The spirits of the blest are called *numi*, or gods, as being essentially divine. Cf. Par. V, 123. 37. A long drawn out theological reference to Adam and Christ, whose truly poetical quality is somewhat marred by its lack of simplicity. Adam's rib, according to the mythical story in Genesis, whose details are not its essential truth, went to form Eve's cheek, which covered the palate, which tempted her to taste of the forbidden fruit, etc., etc. In the reference to Jesus it is worth noticing that his life, "before," as well as his death, contributed toward the saving of men. 43. Adam, as the mythical ideal of what man was potentially or could have been, and Jesus, as the ideal of what man had actually been, are thought of by Dante as more than rivals with Solomon, in whatever wisdom the latter may have been

endowed with. 50. That is, my words and thy belief are generated by one truth, as a circle is by one center. 52. Angels, human souls, and the heavens; the elements and all individual forms of matter. That all spirits and their states, as well all elements of matter and the perishable things formed out of them, are but reflections of Creative Love, echoes the beautiful statement with which the tenth canto began. Some conception of what Dante here meant by "reflection" may be gained from its sixth line. 55. The "Bright Light" is the second Person of the Trinity, and is said to reflect itself in the nine choirs or hierarchies of Angels, called "subsistences," because self-existent, as a light might be reflected in nine different mirrors. 61. God's creative light, once refracted, is here supposed to be transmitted downward through various grades of life, till at last it is strong enough only to bring into existence short lived, and dependent, creatures, and things, which, in line 64, are defined as vegetables and animals, and minerals. 67. The creative influence may be the same in all cases, but if the material it has to influence be different, the result will vary. A book may be read by a hundred persons, with a hundred different results to its appeal. 73. A homely illustration of this terzina is the old saying that "it takes two to make a bargain." The best results come from an influence at its strongest and a person at the maximum of his receptivity. 76. The thought is that the results of pure spiritual creation are perfect, and imperfect those achieved through the collaboration of spirit with matter. 79. Another reference to God as a Trinity, this time in terms of Light. It should be noticed that in line 52, creation was ascribed to the Father, in line 55, to the Son, and here to the Spirit, creation being attributed to the whole Trinity in God's case, as in its relative imperfection it is to the whole trinity of Man's consciousness. 82. This seems to mean that Man's soul or consciousness was originally made potentially perfect, and in Jesus' case actually so, however, in either case, the fact be explained in material or intellectual terms. 85. Dante's opinion as to Adam, the representative of Man's potentiality, and as to Christ, is endorsed. 89. The question here treated at length is that of the peerless nature of Solomon's wisdom. 95. Solomon's request was: "Give, therefore, thy son an understanding heart, to judge thy people, that I may discern between good and bad." (I Kings III, 9). 97–102. Solomon did not ask for the ability to solve relatively useless or meaningless mathematical, logical or metaphysical enigmas.

In the Old Testament account God praised Solomon for not having asked for either long life, wealth or victory over his enemies. For these Dante substituted with quiet scorn questions which had become the delight of scholastic scholars in his age. As to the number of the Angels, Dante in his Convito had accepted without discussion the answer of the Church's teaching, that they were *almost* innumerable, which evidently does not mean anything, the real solution being found in the fact that the purely spiritual or qualitative world is not subject to quantitative numeration; the answer to the second problem is that there can be nothing in a logical answer that has not been put into its appertaining question, man's logic being much saner than the questions he can ask; as to the third, it depends upon whether one recognize that creative motion is spiritual and absolute, in which case neither temporal nor logical priority has any significance; otherwise, the idea of an unmoved motion has no meaning; the last problem is a geometrical one, and as such settled beforehand by the definition of its terms. 108. Compare with this line Dante's estimate of many contemporary kings in Paradiso XIX. 111. Adam and Christ. 112. The following passage is a development and application of Jesus' words: "Judge not, that ye be not judged" (Mat. VII, 1). 120. A very profound truth, if one consider how hard it is to give up beliefs recognized to be mistaken, but which have become dear through long habit and association, and also the extent to which "vested interests" of all kinds are permitted to stand in the way of a more correct or fuller statement of old truths, or the rejection of false ones. 121. Better remain ignorant of a truth, than embrace and act upon what is false. 125. Parmenides, a Greek philosopher of the Eleatic school (500 B.C.), who taught that men originated in the sun, which was both hot and cold, and the source of everything (in some material aspects not a bad guess). Melissus (450 B.C), a disciple of the former; he believed the universe to be infinite, unchangeable and immovable, that there was no such thing as motion, but an appearance of it, and that God should in no way be defined. Bryson, a Greek philosopher, said by some to have been a disciple of Euclid, who busied himself with trying to square the circle, and was accused of doing so dishonestly! 127. Sabellius, a heretic of the third century, who denied the dogma of the Trinity in the sense in which it had been understood by the Church. Arius, the famous Greek founder of the Arian sect, who taught that the Son was not of the same substance as the Father, and was condemned by the Council

of Nicaea, 325. Of the former, it might be said that he saw no difference between the subject and the object self of consciousness, and of the other, that he held them to be two utterly different things, such subtleties being very dear to the Hellenic mind, then predominant in the Christian world. 128. What is here referred to is the effect of curved sword-blades in giving a distorted reflection of anything mirrored in them. 130. The proverbial expression: "Don't count your chickens before they are hatched" is to the same effect. "Circumstances alter cases" is likewise suggestive here, if one bear in mind, that the most important "circumstances" are the inner ones which are not outwardly visible, and so rarely taken into account. 139. "Dame Bertha and sir Martin" is the Italian equivalent of the English "Tom, Dick and Harry," and is the better of the two, because including both sexes, the male not being the only one to jump at conclusions.

CANTO XIV

THE FOURTH HEAVEN. THE SUN. INTELLECTUAL HAPPINESS (*continued*). POST-RESURRECTION SPLENDOR. THE THIRD WREATH OF LIGHTS 156–161

1. Since Thomas Aquinas was on the circumference and Beatrice at the center of the double ring of spirits, this simile occurs to Dante as a good description of the interplay between information or ideas reaching one from without, and those that come to consciousness from within. 6. As in the case of Bonaventura, this is the "life" of Thomas Aquinas, the spirit, not the physical body, being the real life. 13. Dante's question was concerned with the effect the splendor now surrounding the spirits would have on their visual powers in case of their re-embodiment, as well as with the permanent nature of their effulgence. As an illustration one might ask himself what effect a Shakespeare's now acquired glory would have, were he to be restored to a life in the body, or could he come to be known to his friends in the light of his spiritual inner self, once only dimly guessed at. 26. One, that is, who had not seen, with the inner eye of his consciousness by intuitive imagination, man's infinite spiritual possibilities which, from the point of view of the physical and intellectual eyes, are, of course, meaningless. 28. Another definition of the Trinity, which, like a man's imperfect individual

consciousness, can be thought of as either one, or two, or three, and which in God's case, since He is by definition the Reality of all that is, is unlimited, while limiting everything, including human science. 31. The inexhaustible interest of the spirits in Paradise in the subject of the Trinity, which is, of course, an expression of Dante's interest in it, is due to the fact that the nature of man's own consciousness and its relation to the total field of knowledge must necessarily be supreme. If the reader will think of his own consciousness, he will hardly be bored by any excessive recurrence of the theme. 34. The "brightest light" is that which has already been described as "the fairest" (Par. X, 109), "the life" of Solomon, whom Dante chose to be spokesman here, since of all his companions he was the only one said to have been directly inspired by God. 37. This means forever only in an unspiritual sense. If the annihilation of what really is, is inconceivable, its endlessness follows as a matter of course. The passage means that the "splendor" is but symbolic of the intense love which flows naturally from the soul's vision, and that any individual's possible vision is due to what, apart from its choice, God's grace, through inheritance and environment has decreed it to be. Any one's love of Dante, for example, will depend upon what he is by nature enabled to see in him, etc., and no two persons can be expected to enjoy him alike or with the same intensity. 43–51. Man's experience as an embodied spirit naturally suggests the desirability of re-embodiment, however provided for by Nature, because of the inexhaustible possibilities of concrete action; but, however this may be, Dante has evidently in mind an endlessly continued evolution of spirit, and has not fixed it in a permanent static state, which would soon become the worst of Hells for either man or God. 55. The new "spiritual body" will be more glorious than the present disembodied spirit, just as a last great victory exceeds the glory of a preceding victory's fame. Man is essentially soul *and* body, but thinkers on this subject need to be reminded that by body an embodiment is meant, and not a magic bringing together of the atoms of a past worn out body. Shakespeare would not, *e. g.*, re-write Hamlet, or any of his old plays, but would re-express himself in something better. 61. This is one of Dante's most human passages, indicating as it does the profoundest of all arguments in favor of a re-embodiment of an immortal spirit. A body, after all, is a means of communicating with other spirits. Christianity, as a truly human religion, is not a

religion of the love of God alone, but of a love of God *and* man. Nothing is gained in the field of speculation as to the meaning of existence, by giving up any of the most beautiful and loving of human longings, to satisfy the limited demands of human intelligence; man's whole nature has its inalienable rights. 67–75. Dante does not stop to indicate what spirits composed this third gathering ring of those whose happiness, like that of the others, consisted in the knowledge of God and of spiritual reality; he however suggests that the great mediaeval and other theologians he had mentioned did not exhaust the field. His comparison of this new ring to stars gradually breaking out in the sky at what might be called the dawn of night, seems to point to an imagined future rather than to a dimly remembered past. 76. A glowing description of his last sight of the solar happiness, as an artistic means of enhancing the next increase of beauty in Beatrice, his inmost spirit, as he passes on to the greater field and higher happiness of human heroism and self-sacrifice for great causes.

THE FIFTH HEAVEN. MARS. THE HAPPINESS OF HEROISM. MARTYRS OF RELIGION AND ALTRUISM. THE CROSS OF MARS. CHRIST 162–167

79. The reader's attention has already been called to Dante's versatility in finding words to describe Beatrice' growth in beauty and happiness, on rising to a higher heaven. From the fact, however, that one may at times not be able to recall a spiritual impression and give it intellectual form, it does not follow that one has lost it. 83. So instantaneous this time is his transit to the next heaven, that Dante does not describe it, but simply tells how he followed his inmost self, and knew that he had inwardly risen, because of his own inner sense of increased beauty and of his increased appreciation of blood-red heroism, symbolized by the burning smile of the red planet Mars. 88. As prayer "is the soul's sincere desire," whether or not, or however expressed, so likewise the soul's gratitude need not take any definite form. 93. As a light is estimated by what it enables one to see, so here Dante felt that his own self-devotion was approved of, because of the appreciation of the joy of self-devotion which was its immediate result. 95. Spirits flashing between the two bars of light which formed, as will be seen, the Cross of Christ. "Helios," the Greek for the sun, is here as usually

a symbol of God. 97. A fine description of the Milky Way, which in Dante's time caused astronomers to wonder about it otherwise than they do now, that plausible at least is the suggestion that, when looking at it from the earth, we are looking at our own universe through its greatest and densest thickness. 100. That these spirits were clusters along the lines of the Cross would seem to be an allegory of the fact that the Cross of Christ has come to be the symbol of the highest type of human heroism, which might usefully be thought of as a "Galaxy" way of looking at the spiritual universe. 103. This is the reverse of what was said by the poet at the beginning of the Paradiso, that he could not remember all he saw. 104. It is the experienced heroism and self-sacrifice of mankind that throw the greatest light on the significance of the Cross. Let him that would know the doctrine, do the Will. *Christ* its own rhyme-word again in the Italian. 112. The reference here is to motes seen clearly in a sunbeam which chances to penetrate a shaded room. 118. As at a distance music can give pleasure, even if the tune cannot be wholly made out, so can a melody be clearly recognized, though the words of the song be not distinctly apprehended. 124. What Dante did make out of the song of the heroic spirits in Mars were words that indicated their enthusiasm for the cause of God and Man, and the eternal call on spirit to conquer. No "peace without victory" fallacy in Dante's Heaven! 130. In saying that nothing previously seen in Heaven had charmed him so much, Dante is careful to explain that he is not forgetting the beauty of Beatrice' eyes, which he knows always prove to be, when next seen, more beautiful than anything they enable him to see. Man's inmost self is inexhaustibly receptive, and self-creative.

CANTO XV

The Fifth Heaven. Mars. The Happiness of Heroism. Martyrs of Religion and Altruism (*continued*). Cacciaguida. Ancient Florence. Dante's Ancestors 168–179

4. This is the first of the three cantos which together form what is called the Florentine Trilogy of Cacciaguida. The choir of spirits is here compared to a lyre played upon by God as a musician. 10.

"Boundlessly" is to be taken in a qualitative rather than in a chronological sense. Utter grief is the concomitant of utter lovelessness. 13. Dante returns again and again to the description of "serene and quiet evening skies," of which he must have been peculiarly fond, and to shooting stars, which he must have often seen traverse his Tuscan heavens. 22. The starlike spirit, compared here to a jewel on a velvet ribbon, did not leave the cross, but moved along one of its arms, and down to the foot of the perpendicular shaft. Alabaster is a partly transparent marble-like mineral. 25. Virgil, considered by Dante Italy's greatest poet, had described in the sixth book of the Aeneid the meeting of Anchises and his son Aeneas in the happy Elysian fields of Pagan mythology. 28. The speaker, Cacciaguida, Dante's ancestor, exclaims at the fact that, according to the letter of the poem's story, Dante, in returning to Paradise after death, would do so a second time. Some translate *superinfusa*, 'poured out upon thee from on high.' 33. Equally amazed at meeting his illustrious progenitor and at Beatrice' peculiarly increased beauty. Dante is throughout the poem progressively noticing the result of the happiness of his outer, upon his inner, self. 36. The quality of one's "Paradise" consists primarily in the nature of the vision of God attained by one's inmost self, though in Par. XVIII, 21, Beatrice will tell Dante that not only in her eyes is Paradise. 37. In the intensity of his emotion the spirit first expresses what is beyond utterance in words. This state of consciousness, referred to below as a tension, is just what is felt, when one says: "I can not tell you how I felt!" 45. The intellectual level of words is a descent from the higher level of unarticulated spiritual feeling. 47. Again God is addressed as tri-une, and described as "courteous." 49. Cacciaguida had foreseen Dante's coming to Paradise through having read of it in the book of God's Will, which calls for no "errata." In this longing for a sight of his great descendant, Cacciaguida is made by Dante to imitate Anchises' longing for his son Aeneas. (Aen. VI, 689) — another instance of Dante's fearless assurance of his future fame. 55. It is because of the perfect Unity of God that whatever in a spiritual sense is, can be seen in Him, just as all numbers are derived by man's intellect from the primal unit, one, of which they are but unitary multiples, five and six being here taken as instances. 63. Whether clear or obscure, to be approved or to be rejected, the thoughts of all conscious spirits are all present to the mind of the

All-Spirit. 67. Though Cacciaguida's answer is foreseen, it can only be given in reply to Dante's question, which, to be creative, must express a clearly thinking, fearless, and trustingly happy will. All the positive qualities of man's nature must be present and fused in whoever would draw fully upon the sources of intuition. 70. Of what, other than one's own inmost self, could this be true? Hence the importance for the reader to note every bit of inner conversation, or intercourse between Dante and Beatrice, wherein the poet attempts to describe the well-nigh inexpressible workings of consciousness, one of which is its delight in honest self-approval, which is so hard to win. 71. Some read *arrosemi*, 'added.' 73. God is the Primal Equality, since in His Consciousness wisdom and love, as well as all His qualities, are interfused. 75. With each vision of God man becomes god-like in proportion to that vision's nature and intensity. 76. It is practically impossible to find words to express the extent to which God's qualities are interfused and blended, His power, His wisdom and His love being really one with each other, just as truth, beauty and goodness are essentially one; so that, in either case, no one of these qualities is really itself unless translatable into terms of both the others. 79. In man, power to express himself is not equal to that of willing, language being peculiarly poor in the spiritual field, since patterned wholly on the nature and needs of the intellectual. 86. The "jewel" is the cross in Mars. 88. Cacciaguida, the "root," was the ancestor of Dante, the descendant "leaf." Cacciaguida's son, Aldighiero, apparently named after his mother, from whom his descendants took the family name of Aldighieri, or Alighieri, must have died, according to Dante before 1200, since he had been over a hundred years in Purgatory struggling against pride, a characteristic family failing. As a matter of fact he is known to have been living in 1201. His son Bellincione, was the father of Aldighiero, the poet's father. 97. The following interesting description of old Florence is substantially that of Dante's contemporary, the chronicler Giovanni Villani. The first ring of Florence's walls were the Roman, the second ring having been built in 1173, after Cacciaguida's time. The third was begun in Dante's time in 1284. Each ring of walls had its gates, most of which have remained imbedded in old houses, and in tradition. Connected with the town's earliest walls stood the old abbey, the nucleus of the present Badìa, from the ringing of whose bell the Florentines were still in Dante's age ap-

prised of the time of day, tierce being the period between 6 and 9, the third hour, and nones, from which our 'noon,' that between 12 and 3, the ninth hour. 99. It can, of course, be said that Dante was here speaking as a *laudator temporis acti*, a praiser of the past, but, as everyone still knows, the "good old times" were better, if simpler means that. Florence's civil dissensions were believed to have begun about 1177. 101. Dante seems to have thought it a sound rule of good taste that the person or thing adorned should be more beautiful or attractive than the adornment, a rule which would settle the propriety of some rings on some hands, of some frames on some pictures, etc., etc. 103. Having daughters had not yet become a source of anxiety to fathers because of the custom of marrying them off so young, and with so extensive a dowry, that their fathers either did not have time to accumulate the money required, or were liable to be impoverished by their daughter's marriage. 106. Some commentators think this refers to the tendency toward "race suicide" and childless families partly caused by the above, while others think Dante had in mind the tendency to build unnecessarily large houses with showily large halls beyond the family's real needs, as well as means. Others explain it by the exile of the houses' owners, and others again by the parents' vice-caused impotence. 107. Sardanapàlus, king of Assyria in the middle of the seventh century B.C., here stands for inordinate luxury, and dependence upon "modern comforts," which generally prove to be neither really modern nor really comfortable. 109. Florence had not yet attempted to outdo Rome in the splendor of her buildings. Montemalo (Montemario), a mountain to the north-west of Rome, whence a first view of the whole city could be obtained, as one of Florence could from the Uccellatoio, a neighboring height five miles away in the direction of Bologna. 112. Bellincion Berti, a distinguished citizen of old Florence in the last half of the twelfth century, was the father of the "good Gualdrada" (Inf. XVI, 37), and through her the ancestor of the powerful Conti Guidi. 114. The belletto, our vanity-case, was apparently as popular in Dante's time in Florence, as in some other places nowadays. 115. The heads of two old Florentine leading families of the Guelf party, who dressed simply, and whose wives did what Florentine ladies in the fourteenth century had come to find hard to exact from their maids. 118. No danger of being exiled because of political dissensions, or of being separated from husbands absent in France, whither

later on they flocked to make money. 121. A beautiful home idyll of old time Florence, which has often had its equivalent since, notably in the homes of old New England, or in the pioneer days of "the West." 127. Cianghella della Tosa, a dissolute lady, and Lapo Slaterello a corrupt and spendthrift lawyer and poet, both Dante's contemporaries, who would have been as impossible in the old days, as were, in the modern, such sternly virtuous characters as the great men and women of old Rome. Lapo, however, had the distinction of having been condemned in 1302 with Dante, on the charge of having denounced Boniface VIII's attempts to incorporate Tuscany with the States of the Church. 132. The Virgin Mary, invoked by Cacciaguida's mother when in childbirth. 134. The present baptistery of Florence, Dante's "beautiful St. John," which dates from the seventh century, and whose present floor and outer marble walls Dante trod and saw, as he did not those of its sister Cathedral and Campanile. 136. Of these brothers of Cacciaguida nothing is known. There was an ancient family of Aldighieri in Lombardy, notably in Ferrara. 139. The Emperor Conrad III of Swabia, who led the Crusade of 1147. Some think that Dante may have partly confused him with Conrad II, who, over a century earlier, fought against the Saracens in Calabria, and who on passing through Florence knighted many of its citizens. 143. The "law" is the Mohammedan faith of the Saracens who continued to hold the Holy Land, which would have been in the jurisdiction of Christian Powers, so Dante held, had the Popes continued to interest themselves in its recovery. Whatever the accuracy of the story's details, Dante evidently thought that his progenitor had died in war for the Christian faith. Though sure that his remote ancestors were of Roman blood and toga-clad, he evidently did not care to go back of Cacciaguida, though the name of the latter's father, Adamo, has been unearthed. This may have been because he thought it not in keeping for Cacciaguida to interest himself in the matter too much and that, in his own case, he had gone far enough.

CANTO XVI

1. In view of the stirring of something within him on hearing that his ancestor, Cacciaguida, had been knighted, and that his family was to that extent noble, Dante makes a tempered protest against a man's temptation to glory in his family's past. While acknowledging, as he should because *noblesse oblige*, that the worthy past which comes as potentially capitalized character to some men at their birth, is not to be scorned, he reminds himself that, like all others, it is a talent that must be put to use and increased, since comparable to a note that is valueless unless personally endorsed. 10. Dante had addressed all spirits, with the exception of Beatrice, Farinata, Cavalcante, Ser Brunetto and Pope Adrian, with the simple and ordinary *tu*, 'thou,' which, by the way, has been used in the translation as being the only means in English of ensuring a contrast with the *voi*, 'you,' when intentionally used. Adopting it out of respect for his noble ancestor, Dante here half apologizes for his emphatic use of it on this occasion. The Romans did not begin to use *voi* in addressing one person until the third century, though a tradition held that it was first employed in addressing Julius Caesar after he had united in his own person all the supreme offices of the Republic. In Dante's time the Romans, of all Italians, were least given to this singular use of 'you,' as, indeed, they still are. 13. Beatrice' smile here evidently signifies Dante's inner amusement at his own interest in his ancestor's nobility. It certainly does not stand for the amusement of either the Church, Revelation or Theology! In the romance of Lancelot and Guinevere, the latter's attendant is said to have coughed to show that she had seen the kiss exchanged between the two. 16. It will be noted that Dante here emphasizes the *voi* by using it three times, and that, in view of what he underwent in the first circle of Purgatory, he is insisting that there may be a tempered pride in the worthy deeds of one's ancestors or family, which is justifiable and not incompatible with Heaven. In fact any individual's character is not exclusively

based upon his conscious experience since birth, nor are his memories only those of which he is conscious. Cf. for its suggestiveness, Coleridge's lines in *Kubla Khan:* "And Kubla heard from far, ancestral voices prophesying war!" 19. What he had heard from Cacciaguida about his family was an added creative joy to the many others Heaven had already given him. 23. It is noteworthy here that if Dante's failure to answer the question as to who Cacciaguida's ancestors were and whence they came, was caused by ignorance, or because of their plebeian quality, he would hardly have asked the question. Traditions on the subject in Dante's time strongly suggest that they were the Elisei, a very old Florentine family which may have boasted of its Roman connections. This is somewhat corroborated by the fact that one of Cacciaguida's brothers was named Eliseo. In branching off, families frequently took a new name, as here the Alighieri. 25. Florence being under the patronage of St. John the Baptist, is called its "sheepfold." Twice does Dante use this term *ovile* of his beloved native town, here and in Par. XXV, 4. Incidentally interesting is the fact that in the great upper hall of the Wool Guild connected with the Orsanmichele in Florence, in which are held annually the famous lecture courses on the Divine Comedy called Lectura Dantis, the fenced-in seats reserved for Dante scholars and guests is genially called by that name. 32. Dante is fond of noting the spiritual exaltation occurring when a chance is given one to express feelings that are dear to one's soul, expression and voice revealing their quality. 33. Aware of the gradual change in a people's unfixed vernacular, Dante here suggests that Cacciaguida addressed him, not in Latin, but in the Tuscan dialect in the form it had attained two centuries earlier. 34. Since the Annunciation to Cacciaguida's birth, Mars had returned to be in the constellation of the Lion 580 times. From the due astronomical calculation based upon what was Dante's authority on Mars' revolution, 1091 is obtained as the date of Cacciaguida's birth; the date of his death, at the age of 56, at which Dante himself died, has already been seen to have been that of the crusade of 1147. 40. The locality indicated is in the ward of San Piero, one of the four sections into which old Florence was divided, and has been identified by Dante's description as at the beginning of the present Via degli Speziali near the site of the Mercato Vecchio, where in fact stood the houses of the Elisei referred to in a previous note. The horse races were run on

June 24, St. John's day, through the Corso from the western Porta San Pancrazio to the eastern Porta San Piero, and, on passing the house of the Elisei, entered the "sesto" of the latter name. By Dante's time the city, having spread over the Arno was divided into six parts, hence the 'sesti.' instead of 'quartieri.' The houses believed to have belonged to the Alighieri, and in one of which Dante is said to have been born, are at a short distance to the south-east below the present Via del Corso. 43. The reader must judge for himself from what has been said before, and from this terzina, what Cacciaguida meant to convey as to his ancestors and their origin. The annotator cannot feel that it implies either ignorance or shame on Dante's part, but only a modest pride. 46. The broken statue of Mars at the head of the Ponte Vecchio and the Baptistery were in Cacciaguida's time the southern and northern limits of the town. It is believed that in Dante's time Florence was capable of raising some 30,000 men at arms. 50. Places north and south of Florence not originally in her territory; Figghine is the modern Figline. 51. Dante means relatively "pure," chronologically speaking, as originally Florence was formed from a mixture of Romans and Fiesolans, to whom were added nobles of German extraction, such as the Lamberti, and the famous Uberti, all of whom, however, by Cacciaguida's time may be supposed to have long been fused. 53. Villages two and three miles south-west and north of Florence. 56. Baldo d'Aguglione referred to in Purg. XII, 105, was he who tore a leaf from the municipal record, in order to conceal a false entry, and who in 1311 omitted Dante's name from a list of those recalled by law from exile. Aguglione was in the Val di Pesa in the vicinity of Certaldo. Fazio dei Morubaldini, from Signa on the Arno near Campi, was a lawyer famous as a grafter. Here and elsewhere in the poem Dante shows that he believed that not until after the lapse of much time could any good come of the alien material taken into the town, since it was bound to prove new wine in old bottles. 58. This reference to the antagonism of the clerical faction to the imperial authority in Italy as a cause of contemporary evils is an echo to a passage in Dante's great address to Italy in the sixth canto of the Purgatorio (VI, 91–96). 61. Though capable of being taken in a general sense, this is thought to refer to a certain Lippo Velluti who was responsible among others for disrupting the Florentine democracy. Dante means that had not Florence destroyed Semifonti in 1202, and annexed its people,

such a man as Lippo would not have been a baneful citizen of Florence. 63. "*Andava alla caccia*" may be taken in its common sense of 'used to beg.' 64. Montemurlo was a castle beyond Prato belonging to the Conti Guidi, which, since they could not defend it against Pistoia, they sold to Florence in 1254. 65. The Cerchi from the Val di Sieve, north-east of Florence became influential leaders of the White party, and masters of a large part of the San Piero ward. 66. The Buondelmonti were forced to transfer themselves to Florence in 1135 from their castle of Montebuoni in the Val di Greve south of Florence. The inference is that had the Buondelmonti only stayed away, the disastrous feud between the Guelfs and Ghibellines in Florence, which broke out after the fatal quarrel of Buondelmonte and the Amidei, would not have arisen. Cf. Inf. XXVIII, 106, note. 67. Dante was fundamentally opposed to the mixture of peoples of different origins, traditions, etc., in the same community, and attributed the troubles of Florence to the alien population brought into her midst as she increased in size. In this connection an Italian proverb occurs to mind: *Moglie e buoi de' paesi tuoi*, 'let your wife and your oxen be those of your own country.' This is in keeping with his exclamation in the Inferno: about the "new come people and the sudden gains" that were responsible for the political chaos of his native town. (Inf. XVI, 73.) 70. A sort of 'Set not your trust in numbers' warning, which might well be heeded by American colleges. Florence apparently had five times as many inhabitants in Dante's time as in that of Cacciaguida, but! 73. Ancient Italian cities long since vanished, or in the process of decay when Dante lived. 79. The span of individual lives is not long enough to witness both the rise and fall of human families and social organizations, whose span of life, though longer, is similarly limited. 82. Dante agreed with Thomas Aquinas and Brunetto Latini in attributing the tides to the influence of the moon, though without knowing of the law of gravitation, which had to wait for Newton. 87. An interesting study could be made, as it probably has, of old American families, prominent in Colonial and Revolutionary times, which have become extinct, or have left descendants with little to distinguish them but their name. 88–93. Old Florentine families mentioned in Villani's chronicle as very ancient and who in 1300 were practically extinct. Of these the Greci are still recalled by the street called Borgo de' Greci just back of the Church of San Firenze. 94. Hard by the Porta San Piero

was the dwelling of the Counts Guidi which had been bought by the Cerchi, who, having become fomenters of party strife by siding with the Whites of Pistoia, were jettisoned, or exiled with the White faction in 1302, two years after 1300, hence the statement's prophetic form here. 98. The Guido Guerra of Inf. XVI, 38, who was the grandson of Gualdrada daughter of the Bellincion Berti mentioned just below, and in the last canto (XV, 112). 100. The Della Pressa family held public office, and the Ghibelline Galigai were noble, as indicated by the gold on their swords' hilts. 103. The Pigli of the San Pancrazio ward had on their shields a perpendicular stripe of vair on a field of gules. The others mentioned in this terzina were families, Guelf and Ghibelline, once of importance, but vanished or fallen now, or classed among the people, while it was one of the Chiarmontesi of the Porta San Piero who by the removal of a stave fraudulently diminished the size of the public measure of salt. Cf. Purg. XII, 105. 106. The Donati, to whom through his wife Gemma Dante was allied, and three of whom, the famous Corso, Forese and Piccarda, he mentions in the D.C. 108. By the "curule chairs" of old Rome Dante is referring to the highest offices of the Republic. 109. So great were the Uberti, once held to be almost the fathers of the city, that Dante does not need to mention them by name, but only by reference to the greatness of their fall in 1267, when their houses on the site of the Palazzo Vecchio were levelled to the ground, and the whole clan exiled in perpetuity. 110. The Lamberti were the first to sport golden balls on their shields, though the Medici later on were the family to make them famous. 112. The bishopric of Florence was under the protection of the Visdomini and Tosinghi, who, whenever there was a vacancy, controlled its revenues, apparently at times to their own profit. 115. The Adimari, to which family belonged the Filippo Argenti of Inf. VIII, 32, as well as a Boccaccio Adimari who, since he took possession of Dante's property when he was exiled, very naturally embittered the sensitive poet. Ubertin Donati, who had married a daughter of Bellincion Berti was vexed when an Adimari married a sister of his wife, so inferior then was the Adimari's social rank. 121. The Caponsacchi were a powerful Ghibelline family of Fiesole, which had moved down to Florence and lived near the Mercato Vecchio. Browning's heroic priest in *The Ring and the Book* is made to say of himself: "We were first of Fiesole, that rings still with the fame of Capo-in-sacco, our pro-

genitor," etc. (VI, 228). 123. The Giudi and Infangati with the della Pera mentioned below had become insignificant in numbers and influence in Dante's time, the latter so much so that no one would imagine that the city's oldest walls once had a gate named after them. 127.The "mighty Baron" was Hugh the Great, the Imperial Vicar and Marquis of Tuscany who died in 1001 on St. Thomas' day. Six old Florentine families were granted by him the right to bear in one way or another his coat of arms. Hugh founded seven abbeys, among which the famous Badìa, opposite the Bargello, and not far from Dante's house. In the Badìa one can still see Hugo's monument, considered to be Mino da Fiesole's masterpiece. 131. The Della Bella bore the Baron's arms with a border, hence this line is supposed to refer to Giano della Bella, who, in the trenchant reforms he introduced in 1293, sided with the people against the nobility, and was exiled in 1295. 133. These families lived in the Borgo degli Apostoli, between the Ponte Vecchio and the S. Trìnita bridge; their new neighbors were the Buondelmonti, referred to above, who were to bring so much trouble to the city. 136. The Amidei, whose feud with the Buondelmonti started the long continued divisions in Florence. Cf. note to line 66 above, and to Inf. XXVIII, 106. 139. The Amidei's kin were the Uccellini and Gherardini. 140. In 1215 Buondelmonte dei Buondelmonti was persuaded by Gualdrada Donati to break his engagement to the daughter of Lambertuccio Amidei on the very day of his marriage, and marry Gualdrada's daughter. Angered by this the Amidei murdered him on the advice of Mosca. Cf. Inf. XXVIII, 103. 142. That is, if thou hadst been drowned in the Ema, a stream on the way to Florence from Montebuoni, the Buondelmonti's castle, which was destroyed in 1135, after which they came to settle in Florence. 145. Buondelmonte was killed at the foot of the famous mutilated statue of Mars, Florence's Pagan patron, which still stood at the head of the Ponte Vecchio, and for whom the Florentines, with Dante among them, seem to have retained a lingering superstitious fear. It fell into the Arno in 1333. Cf. Inf. XIII, 143, etc. 148. Cacciaguida mentions only less than half the seventy noteworthy families in Florence mentioned by Villani for 1215. 151. It was an old habit of victors to invert the insignia of their conquered enemies. 154. The old standard of Florence was a white lily on a red field. After the expulsion of the Ghibellines in 1251, the Guelfs adopted a standard having a red lily on a white field,

the Ghibellines keeping the other. These two historic shields of Florence with others were painted beneath the gallery of the imposing Palazzo Vecchio in 1353, and are to be seen there still.

CANTO XVII

1. As Phaethon, in Ovid's myth, asked Clymene whether she were his mother by Apollo, which had been denied, and on learning that he was, obtained from the Sun-god as a proof of it the fatal right to drive the chariot of Light; so was Dante anxious to know whether what he had been darkly told against him about his future exile by Ciacco, Farinata and Brunetto Latini, and Vanni Fucci, in the Inferno, and by Malaspina, Oderisi d'Agobbio and Bonagiunta da Lucca in the Purgatorio, were true. 4. Both Beatrice and Cacciaguida know intuitively what Dante must have had on his mind after the preceding long and detailed account of the old Florence, his native city, which he knew and loved so well, as none can love a city that has not an ancient and illustrious past. 7. As even more seriously at the close of this canto, Dante is here bidden express in words all that he felt and as he felt it. 13. The word *piota* of the Italian, here translated "root," means sole of the foot, and is taken in the sense of foundation, or founder of the Florentine branch of the Alighieri. 14. As clearly, that is, as man's intellect perceives a mathematical truth. 16. "Contingent things" are those that may and may not be; others are those that are what they are by their very nature, independently of aught external. The "Point" is God, in Whom, since in Him all things "live and move and have their being," all things may be seen. This is Dante's first use of the non-material, dimensionless figure of a mathematical point to represent his spiritual conception of Deity, the non-material source and center of everything. 19. While under the guidance of his Reason through the world of Disobedience and of the recovery of

Freedom, Dante had heard things "against himself" which Virgil had told him in the Inferno would be explained to him more definitely and with reference to their causes and consequences by Beatrice, in words which cannot be too often recalled: "When in the sweet ray's presence thou shalt be of her whose lovely eyes see everything, from her thou 'lt know the journey of thy life (Inf. X, 130). In a preliminary way this promise is being fulfilled in the present canto through the instrumentality of Cacciaguida, to whom, as the special historical spokesman of Florence, is fittingly assigned the subject of his descendant's exile from his native town. 23. By *tetragono*, 'tetragonal' Dante seems to have meant tetrahedral, a solid figure which would sit firmly on its base, because of having its center of gravity low. Were he writing in English, one may be sure that Dante would not have hesitated to use the word 'game.' Cf. Virgil's advice: "Firm as a tower remain, which never shakes its top, however hard the winds may blow" (Purg. V, 14), and also his own words: "I, if but my conscience chide me not, am ready for whatever Fortune wills" (Inf. XV, 92). 27. "Slower" and hence apt to be less injurious and painful. Ovid had this thought: "since shafts foreseen are wont to injure less." 29. It will be noticed that as he advances through the heavens, Dante speaks and acts in closer and quicker conformity to Beatrice' will; he is rapidly growing in oneness with his God-illumined inmost self. 31. Not with the ambiguous and deceptive terms of the Pagan oracles before the advent of Christianity. What follows is, of course, another, and the fullest of the *vaticinia post eventum* scattered throughout the poem, past events narrated in the form of prophecies, since supposed to be dated 1300. The whole passage is, moreover, rich with revelations of Dante's character, and with judgment upon contemporary events and men. 36. Cacciaguida, whose features are concealed, and whose happiness is revealed, by the smiling splendor which wraps him round, here represents Beatrice in answering Dante, whose inner happiness in his painful but glorious career is largely due to his sense that the honored founder of his family must be proud of him. It is little realized to what extent one's ancestors are still in spirit living in one, and that reverence for them, if not worship, as among orientals, is a natural form of self-respect. 37. "Contingence" is the quality of events which, since due either to mere chance or to a creative choice, are not subject to the necessity of matter, which is wholly subject to law. In a

purely spiritual state such as Dante's Heaven, which, being like God, shares in the perfection of His free creative choice, contingency cannot exist. The necessity which reigns in the conscious spiritual world is not, however, the same as that in the material world, since it is the necessity of inner self-determination. In proportion to a man's knowledge of the laws of matter or of a conscious being's character, events can be foreseen, but the power to foresee them is not the cause of their happening. Hence if omniscience be attributed to God, it does not limit human freedom. The happy simile of the ship is often quoted. 46. Hippolytus, son of Theseus, was driven from Athens as the result of the false accusation of Phaedra, his step-mother, whose love he had rejected. Dante was driven from Florence by the false accusations of the Black Guelfs suborned by Boniface VIII, and the Papal court, already referred to as a step-mother (Par. XVI, 59). Some carry the analogy further, and think that Dante had rejected proposals of connivance on his part with the Papal plan to subject Tuscany to the Church's sway; others reject this explanation because lacking confirmation. 49. Remembering that the date of Cacciaguida's prophecy is 1300, it will be noticed how emphatically Dante asserts his conviction that his exile with the rest of the White Guelfs was planned at Rome not only in 1301, when Charles of Valois was sent to Florence as a "pacifier" of its Black and White Guelf factions, but some time before. In June 1300 Dante became one of the three priors of Florence, and not only confirmed the city's sentence against the three agents of the Pope, but impartially banished the heads of both factions, the Black and the White, including his own friend, the poet, Guido Cavalcanti. In October 1301 Dante was sent by Florence to Rome, and at the Papal Court saw the venality and prostitution of spiritual power, which he has so fearlessly described as the buying and selling of Christ here and elsewhere in his poem. In November 1301 Charles of Valois, the Pope's agent, entered Florence, sided with the Black Guelfs, and in the following January Dante was condemned to death by fire, if caught in Tuscany, and hence to an exile, with 600 of his fellow White Guelfs, from which he never returned. 52. Dante and his fellows were accused of being not only politically criminal, but opponents of the Church, which they had resisted only as an ambitious temporal power. By the "vengeance" referred to, some think Dante is alluding generically to the troubles of Florence consequent upon the banishment of the

White Guelfs; others that he had in mind the tragic deaths of Boniface, in 1303, and of Corso Donati, the head of the Black Guelf faction, in 1308. 55. In the next six lines Dante immortalized his sufferings. By his exile he was separated not only from his native town and his wife and children, but suffered the loss of his property by pillage and confiscation. His sons rejoined him later at Verona, but he never saw his wife again. 58. A description, which has become classic, of the feelings of those forced to wander in exile and in dependence upon the charity of others for their livelihood. 61–69. It is a mooted point among historians of this period as to whether Dante was really justified in his bitterness against his fellow exiles in this description of the period elapsing between 1302 and sometime between 1308 and 1311, when he took refuge with the Scaligers at Verona. The learned Italian Dantist Del Lungo, for example, thinks that Dante, though naturally and strongly tempted thereto, was cruelly unjust in making so broad and unqualified an accusation; but we may not know all that Dante did. 66. Probably a reference to the disastrous attempt of the Whites to force their way from La Lastra, west of Fiesole into Florence in 1304, in which Dante was not present in person, but must have been in heart. 69. It was undoubtedly sometime toward the end of 1303 that Dante separated definitely not only from the Black but from the White Guelfs, and by making himself his own party, became in name the ancestor of all modern political independents, or "good government" men, who have felt forced out of both of their country's regular parties because of the latters' corruption. 70. Whoever the individual ruler may have been at Verona when Dante finally took refuge there, by "the Great Lombard" was meant the famous Scaliger or the Scala family whose shield bore a Ladder (*scala*), which, however, was not surmounted by an Eagle, until 1312, when Can Grande had been appointed Imperial Vicar. Most commentators think Dante alluded here to Bartolomeo della Scala, who died in 1304, but Del Lungo cogently urges that it must have been his brother, Alboino, who ruled until 1311, and was succeeded by his brother, the Can Grande who is referred to immediately after in unmistakable terms, and had been associated with him since 1308. 76. Can Grande della Scala, sole lord of Verona in 1311, and Imperial Vicar from 1312 to his death in 1329. "This strong star" refers to his Mars-like, military genius. Born in 1291, he was but nine in 1300. 82. The Gascon Pope, Clement V, under

whom the Papacy was transferred to Avignon where it could be controlled by France, invited the Emperor Henry VII to come into Italy in 1312, and on his doing so, treacherously organized a Guelf resistance to him. 84. These characteristics of Can Grande remind one strongly of Dante's description of his hoped-for savior of Italy, the Veltro, or Hound, of Inf. I, 103–105. 88. Dante did rely on him, as here bidden, and not in vain; and in return dedicated to him this, the last canticle of his immortal poem. 92. This is a poetic way of suggesting how great Dante's hopes were of what Can Grande might do for Italy, if not for himself, without being too definite, in view of the bitter political disappointments he had already met with. 94. This is the promised interpretation of all the things that had been prophesied "against him" in the Inferno and Purgatorio, to be made to him by "her whose lovely eyes see everything" in God. 97. By "neighbors" Dante means his fellow citizens, the Blacks, who were the cause of his exile, and who remained in Florence. The following prophecy may refer to the terrible deaths of Boniface and Corso Donati which Dante lived to hear of, or else, if not also, to that future fame of which Dante shows from beginning to end of the Divine Comedy that he was intuitively sure. 101. Dante, the Florentine, is very fond of figures drawn from the art of weaving, for which his town was so famous. 105. A marvelous definition of a perfect counselor. 108. Cf. line 26: "For slower comes an arrow when foreseen." 110. Dante means that, in addition to being obliged to lose Florence, he may also lose the support of other Italian communities and leading men. If one realizes how fearlessly in the poem Dante had criticized, rebuked and reproached almost every Italian city, and so many of Italy's leading and influential men, one will understand his hesitation in publishing a work which might at first find all Italy hostile to its author. Dante dared to make enemies of all he thought guilty, which is not, however, the same thing as putting in Hell those who were merely his personal enemies, as he is often accused of doing. 118. Not only did Dante foresee more clearly than any other poet his future fame and glory, but he was also conscious of its secret. More than a great painter of his age, and more than a supreme artist in words and verse, Dante was a lover of truth, and taught it sincerely and fearlessly, and his reward is, as he here suggests, that he has not lost life with those who, like ourselves, now speak of his age as ancient. 127. In giving himself through Cacciaguida this glorious advice, Dante showed

himself possessed of the greatest quality needed by a supreme seer, magnanimous daring in the revelation of his external and inner experience. 129. A fitting comment on this is the Italian Vandelli's note: "A proverbial expression which is very efficacious in its somewhat colloquial coarseness." 133. Dante dared to take his principal illustrations from those in the highest rank, many of whom were still alive, in addition to the many humbler ones in Florence and Italy, whose names were preserved from oblivion only through his poem's instrumentality. 139. A wonderful bit of wisdom, which all serious writers would do well to heed. Appeals to personal experience are the only really persuasive ones, for abstractions are after all only intellectually interesting effusions drawn from concrete facts, the latter being necessarily primary and basal in man's sovereign consciousness.

CANTO XVIII

THE FIFTH HEAVEN. MARS. THE HAPPINESS OF HEROISM (*continued*). THE SPIRITS OF HEROES IN THE CROSS OF MARS. JOSHUA AND OTHER CRUSADERS . . . 204–209

1. The consciousness of every loyal spirit is, according to its powers, a mirror reflecting the mind of God. 3. Dante was here thinking of his imperishable fame, and of his exile from Florence. 5. In the inmost depths of his consciousness one is in immediate contact with the Universal Spirit. Material wrongs cannot always be righted, but the spiritual burden of them can be removed. 7. In the poem Dante calls both Virgil and Beatrice his "comfort." 12. A suggestion is here enough without the granting of any special grace. 15. Such as vengeance, rehabilitation, or even future fame. 21. Though, when at one with the Eternal Mind, the human mind "is its own heaven," happiness (Paradise) is also to be found in the minds of fellow spirits. 22. As Dante says, a man's face, and especially his eyes are expressive of his feelings in proportion to the extent to which his whole soul is absorbed, as it were, and, all its faculties being fused, is focused upon one idea or emotion. 28. Paradise is here compared with immense suggestiveness to a tree, which instead of drawing its nourishment from its earth-covered roots, does

so from the part which is freest and nearest the sun, and whose branches stretch out in consecutive levels ("thresholds") representing the several heavens or grades of happiness, a comparison which suggests the right method of any spiritual or cultural education. Suggestive also is the statement that, since not losing leaves, its season is an endless spring, and that it continues to be a dynamic, creative, and not a fatally perfect, static, world. 33. It would afford any poet a wealth of material. In fact the heroes mentioned below were the endless theme of mediaeval poets in their *chansons de geste*, etc. 36. Dante imagines each of the spirits, whose flames collectively form the cross in Mars, as flashing at the mention of his name, though not as being distinctly seen, but as having the appearance of "fire back of alabaster moving" (Purg. XV, 24). 37. Joshua, the successor of Moses, and conqueror of the Holy Land. 40. Judas Maccabaeus, the deliverer of the Hebrews from the tyranny of Antiochus Epiphanes, king of Syria. 42. A homely illustration naïvely drawn from the poet's childhood in a Florence unchanged in this respect, as in many others, as the annotator can testify. 43. With Roland (Orlando, in Italian), the most famous of the Paladins of France, and hero of the famous mediaeval epic, the *Chanson de Roland* (which has been most excellently translated into Italian by the Dantist, Count G. L. Passerini), Charlemagne is here mentioned, not so much as the restorer of the Roman Empire in the West, but as the leader of pre-crusades against the Saracens of Spain, and as the liberator of the Church from the Lombard power in Italy. 45. Another falcon picture. 46. William, count of Orange and the baptized Saracen, Renoart, heroes of Charlemagne's time, who were believed to have fought against the Mohammedans in southern France, and whose fame was popularized in such Old French epics as the *Aliscans*. 47. Godfrey of Bouillon, the leader of the first Crusade in 1096, who fought in the Holy Land, and became the first Christian king of Jerusalem. 48. Robert Guiscard, a Norman knight, who in the latter half of the eleventh century drove the Saracens out of southern Italy and Sicily, and established the Norman rule, which was later to be followed by that of the Hohenstaufen, heirs of "the great Costanza, who by the second wind of Swabia gave the third and final power birth." (Par. III, 118.)

52. As usual, it is by a startling increase of Beatrice in beauty and happiness that Dante here is made aware that he had been instantaneously raised to a higher sphere. 58. The measure of spiritual growth is here wonderfully defined as increased delight in doing what is good — a test which ought somehow to be applied to many an examination field, in which even perfect knowledge is apt to prove barren, because uninformed by pleasure. 61. Since the spheres of the Ptolemaic astronomical system are concentric, each being contained by the next, Dante, who is supposed to revolve with each sphere while in it, finds, as he ascends, that the arc of each following sphere is larger than that of the previous one. 64. A new way of describing the instantaneously swift passage from one heaven to another, which is only a picture of the mind's ability to change from one subject of thought or feeling to another wholly different. 68. In contrast with the heat of Mars and the coldness of Saturn, Jupiter, which revolves between them, was believed to be mild and temperate, which is in keeping with the spirit of justice characterizing it. 70. A play upon the word "Jovial" which as an adjective is said to have derived its meaning from the genial and benevolent influence which Jove's planet was thought to exert. 78. It is strange to note that this imaginative device of the old Florentine poet should have been ignorantly reproduced six centuries later by electric advertising signs flashed at night on the streets for vulgar commercial purposes, and at an expense of money still hard to secure for any permanent monument of public beauty. 82. Attaching supreme importance to his description of the call for Justice here flashed forth from Heaven in the sight of Man, Dante stops to invoke again either the Muses in general, since all were allied to the winged horse, Pegasus, or else Urania in particular. 88. A letter at a time, Dante spells out the Latin sentence which, obviously not to be translated in the English text, means: "Love Justice, ye that judges are on earth!" 94. By stopping on the last letter of 'TERRAM' the whole sphere of Jupiter is made to look like a shield having, on a white field, a golden *M* of Gothic shape, like that of the

OMO formed by two O's touching each other and open at the bottom, mentioned in Purg. XXIII, 32. Some interpreters draw attention to the fact that M is the first letter of *Mondo*, world, and of *Monarchia*, monarchy, and deduce from it a reference to Dante's belief that a wise and benevolent monarchy was the form divinely intended for the government of Mankind. 97. The other lights settling upon the top of the M are those referred to below as content to turn the M into a Lily, the heraldic symbol not only of Guelf Florence but of anti-imperial France. The Gothic M does, in fact, look very much like a conventional lily. 100. It was apparently a Tuscan custom for idlers before a wood fire to note the number and direction of improvised sparks, and draw inferences from them as to future losses or gains. 103. If the very plausible interpretation of the Italian Dantist, Parodi, be correct, this means that in spite of those who, in turning the M into a Lily, were temporarily bent on making a world-power of France, the largest number of spirits gathered to transform the M's head-piece into the head and neck of the Eagle, symbol of universal Roman imperial power, and of the Justice it was its function to dispense. 109. God, as the Providential Guide of human affairs, is here beautifully described as being the source of the instinct which leads endless broods of untaught fledgelings to build their nests. 112. The Italian abstract *beatitudo* is here used in a collective sense for those blest spirits who, like many a White Guelf, did not remain satisfied with the Lily they had helped to form, but continued their efforts to build it into the more universally significant Eagle. 115. The astrological influence on earth exerted by Jupiter was a tendency toward Justice; interpreted, the influences of the heavens are realities in human lives, whatever be their source. 118. The thought of the Imperial Eagle of Justice again turns Dante's thoughts to the adulterous prostitution of justice and religion, of which the Papal Court had been, and was still guilty when the present canto was composed, which was not only after the death of Boniface VIII in 1303, but also after that of Clement V in 1314. The reference to the commercial desecration of the Temple in Jerusalem, which angered Jesus, recalls Dante's recent description of Rome as the place "where every day Christ is both bought and sold," XVII, 51. 123. Some texts for *sangue*, 'blood,' have *segni*, 'miracles.' 126. One of Dante's basal teachings was the supreme responsibility of both Pope and Emperor for the examples they set the world. Cf.

for this, Marco Lombardo's address in the sixteenth canto of the Purgatorio, notably line 103, "Well canst thou see that evil leadership . . . is what has caused the world to be so wicked." 127. This is one of Dante's bitterest attacks on the Church in his day, when the Papacy waged war by using the spiritual weapons of excommunications and interdicts with the all too evident purpose of satisfying its lust for wealth by exacting tribute for their removal — a sort of spiritual blockade. 130. From a general attack on the corrupt Church of his time, Dante here turns sharply to pen a fearless address in person to the reigning Pope, John XXII of Cahors (1316–1334), who was to survive him, and of whom it has been said that his pontificate was an uninterrupted series of duly revoked excommunications, by means of which he amassed a great fortune. The fact that Dante's patron and friend, Can Grande della Scala, was one thus excommunicated in 1317, suggests that the date of this canto may have been posterior to that year. 134. A reference to the florin, the famous gold coin of Florence, on one side of which was the figure of St. John the Baptist, who lived in a desert, and was beheaded by Herod to please the dancing daughter of Herodias, is here used as a means of describing ironically the Pope's prostitution of his spiritual charge to sate his wolf-like "greedy lust." 136. It is thought that "for Peter and Paul" Dante substituted here "Fisherman and *Polo*," the latter a colloquial form of the Apostle's name, as a fitting description of John XXII's attitude.

CANTO XIX

THE SIXTH HEAVEN. JUPITER. THE HAPPINESS OF JUSTICE (*continued*). THE SPEAKING EAGLE. THE INSCRUTABILITY OF DIVINE JUSTICE. FAITH AND WORKS. UNJUST CHRISTIAN PRINCES 216–227

2. *Frui* in the Italian text is the Latin infinitive used as a noun. The emphasis is here laid on the fact that the Eagle is formed from a fused collectivity of just spirits. The spiritual quality of interfusion is a characteristic of much of Dante's intuition of spiritual reality, and serves to explain the mystic oneness of his own inmost self with that of Beatrice Portinari. 7. The originality here so

fondly claimed by the poet is for the intuition that the abstract Justice personified by the Eagle obtains all its reality from the many concrete individual justice-loving spirits that compose it; and so is it with all abstractions which, apart from concrete life, are only intellectualisms. 13. The Italian *pio*, like its Latin counterpart, has a different significance from what ' pious ' has come to have, being a blend of ' loyal,' ' sympathetic,' ' pitying,' ' merciful,' and ' humane,' such as it had in the case of "pious Aeneas" in Virgil's Aeneid. Cf. Shakespeare in The Merchant of Venice, IV, 1, 184: "And earthly power doth then show likest God's, When mercy seasons justice." 15. Again the spiritual concrete rather than the intellectual abstract: justice must be *done*, just as faith must show itself in action. 18. Extraordinary, and significant, certainly, is the extent to which men have always praised goodness and justice in others and in other times, however unable or unwilling to follow their example. 19. Another simile to express the fusion in one voice of countless just spirits and just deeds. A just man *is* the just deeds he has done. 22. To enforce what was expressed in the preceding terzina, Dante seems to have recalled what he had said of the Princes' Flowery Vale in the Purgatorio, that Nature "with the fragrance of a thousand scents was making up a blend unknown on earth." 28. Beside not finding on earth in either Church or University any solution of his doubts as to Divine Justice, an Italian note adds that Dante did not even find one in Heaven, which is due, it will surely be seen, to an unspiritual interpretation of what follows in this and in the next canto. 28. The Justice of God was believed to be peculiarly reflected in the Angelic order called Thrones, the third in rank from the Seraphs who were nearest Him, and the order which presided over the Heaven of Saturn. Some think that Dante here meant to say that the spirits in Jupiter understood God's Justice better than any, which is a doubtful interpretation. 34. This is one of the finest and fullest of Dante's many similes taken from the art of falconry. A leather hood was put over the eager falcon's head, to keep him quiet until his master was ready to give him flight. 40. God is here thought of as an architect measuring out the material bounds of the universe with a compass, and as spiritually separating what could be understood by His creatures from what could not. Dante's intuition that even God could not precipitate into finite creation all that His own infinite nature held in solution, is, in spite of the intellectually

bound theology of Dante's age, in harmony with the intuition of a free, living and progressively creating Spirit not to be limited in any way by any consciousness other than His own, which, in simpler terms, means that Life has not only an interesting past, but an infinite and far more interesting future before it, since Spirit is in no way static, or limited to presiding over a universe all of which is given once for all. 46. An interesting addition to the Lucifer myth to the effect that his pride and consequent fall were due to his failure to believe that the Love of God qualified His Power, or that, in Dante's inspired words (Par. III, 45), it was a Love "which wills that all His court be like Himself." The Italian *acerbo*, translated "untimely," literally means 'unripe' and 'immature,' and suggests 'insufficiently heated by God's Sun to understand.' 51. "Which hath no end" in the sense of spiritually unlimited, and not merely endless in time. Ultimate reality must necessarily be conceived of as being what it is, or as self-existent, and hence unmeasurable, save by itself — which may be called a fundamental human intuition. 52. Though a truthful man cannot accept anything as true of reality that is in any way contrary or repugnant to his own outer or inner experience, he intuitively sees that reality must infinitely transcend it. Some texts here read *nostra veduta*, 'our' instead of 'your vision,' but in view of line 59, the latter seems preferable. 59. This is true, but from the given illustration it is also true that one judges the bottom of the ocean at its deepest to be essentially similar to what it is seen to be near the shore. The God whom man knows is, after all is said, man's God, known only as the perfection of qualities imperfect in man. 64. Materialism and even intellectualism are necessarily doomed to becloud, if not distort, man's vision of spiritual reality, by creating ignorance of, or distrust in, his fundamental intuitional powers. 67. By defining God's Justice as "living," Dante means something like equity, or a justice that is flexible and perfectly adaptable to each concrete case, with regard to a possible future as well as an actual past. 70–78. Many a reader of the D.C. must have been startled on finding Dante here asking himself a question couched almost in the same terms as one he had himself often asked, and must have wondered what his answer would be. It should be noticed that this question applies equally to the just who lived before Christianity, and to those in heathen countries, as well as to those living in Christian countries in the twentieth century, who,

even though Church members, may never yet have heard a real unintellectualized Christianity preached; and that any justification for asking such a question depends upon the utterly unwarranted assumption that such non-believers as the above are condemned. 79–85. The object of this question is to point out the futility of pitting any individual spirit's conception of justice against that of the Universal Spirit. The next three lines, however, acknowledge that there certainly would be occasion for doubting the justice of God's ordering of things, were it not that the Scriptures tell of a God, whose Justice is conditioned by His perfect Love and Goodness, a God, in short, who, whether understood or not, can be trusted to be at least as just as the God-inspired human heart could imagine He ought to be. 86–90. This great definition does not mean, as some have thought, that God's despotic Will defines what is just, but that justice is defined by its concordance with God's Goodness, which is itself the source of any conception of goodness men may have. Therefore, though man does not know how perfect that justice can be, he does know that his human conception of it is pointed in the right direction, and qualitatively reflects it. The trouble comes from the materialistic and unspiritual assumption of an intellectualistic theology that an immortal spirit's opportunity for happiness is limited to its temporary life in a mortal body. 95. The Eagle is speaking collectively for all concrete just men, of whose sense of justice it is but a symbolic abstraction. 96. The translation here attempts to correct the involved construction of line 94 in the Italian. 97. The incomprehensibility of the song symbolizes man's inability to fathom the depths of God's immeasurably Loving Justice. 101. The real reason for the respect given to the Roman Eagle as a symbol was not the military and political victories of Rome, but the justice, the unifying civilization, and the law and order with which it came to be associated, and looked back to. 103–111. This is the letter of the law of admission to the Heaven of Spiritual Happiness. As to its interpretation, Dante does not get very much further than the negative protest of lines 106–111, which implies that many who knew not Christ at all would be much nearer Him than those who knew Him only intellectually. The spiritual Christian truth, whatever the theological, would seem to be that essential for salvation in this world, or in any other, is loyalty to that conception of life for which the historic Christ stands as the highest attainment of man's consciousness;

and that there will always be two states of mind: that of those who believe in a universe, essentially characterized by Love, Freedom, Creation and spiritual Intuition, and that of those who do not. 104, 106, 108. Again in the Italian *Cristo* is made to rhyme only with itself. 109. The 'Ethiop' here, and the 'Persians' in line 112, stand for unbaptized Pagans in general. 113. The Book of Life at the Day of Judgment signifying the record of Character as at any time it stands in the Universal Memory. 115. As if reading from a contemporary page of the Book of Life, Dante, brings before the bar of the Justice which it was their duty to represent, a number of princes covering nearly all the Europe of his day. Similar to the formal device used in Purgatorio XII, 25–60 is Dante's beginning here three terzine with *Lì si vedrà*, three with *vedrassi* followed by three with *E*, a device which it was possible to imitate in the translation. The first instance is the unjustified devastation of Bohemia by Albert of Austria in 1304, which would occur in four years, and be set down by God's recording Angel. 118. Philip the Fair in 1302, to supply his depleted treasury after the disaster of Courtrai 1302, debased the French coinage, with terrible results to his subjects. He died in 1314 from falling from his horse which had been brushed by a wild boar — a reference which affords a negative date for this canto. 121. A reference to the "border" wars waged by Edward I and Edward II of England against Wallace and Bruce of Scotland. 124. Ferdinand IV of Castile, guilty of the treacherous murder of the Carvahal brothers, and Wenceslaus IV of Bohemia, already mentioned (Purg. VII). 127. Charles II of Naples, whose one virtue, "I," was liberality, but whose vices were a thousand, "M." 130. Frederick II of Aragon, king of Sicily, the island of the fire-mountain, Aetna, who on the death of the Emperor Henry VII, cowardly deserted the Ghibelline cause. The "shortened words" suggests that his evil record was so long that it had to be written in abbreviations in the Book of Life. His uncle was James of the Balearic Isles, and James II of Aragon. 139. Little is known of why Dante held Dionisius of Portugal and Hako of Norway in such poor esteem. 140. Stephen of Rascia, which in Dante's time comprised a part of Serbia and Dalmatia, among other misdeeds, counterfeited the coin of Venice. 142. When Dante wrote this, Hungary had been restored to the heir of Dante's friend, Charles Martel of Anjou, after the usurpation of Andrew III. 143. Navarre would be happier if she made the Pyrenees a barrier between herself and

France, to which she was soon to be annexed, on the death of her queen, Joan, married to Philip the Fair. 146. Cities of Cyprus which had bitter occasion to complain of the dissolute and cruel Henry II of Lusignan, the beast-like king of Cyprus, who only followed in the path of more powerful princes of Christian Europe inveighed against above.

CANTO XX

THE SIXTH HEAVEN. JUPITER. THE HAPPINESS OF JUSTICE (*continued*). JUST PRINCES IN THE EAGLE'S EYE. THE PAGANS, RHIPHEUS AND TRAJAN. FAITH AND SALVATION. PREDESTINATION 228–239

1. A charming simile drawn from the fact that after the sun has set, the stars which had been shining without being seen during the day, gradually contribute to the sky their individual light. A part of its appropriateness comes from the fact that Dante thought that all stars reflected the one light of the sun. The Eagle, the collective symbol of Justice, having ceased to speak, the brightest of just spirits are pointed out to indicate their individual contribution to Justice in the world. 9. Dante held that the Emperors were the appointed upholders of international Justice symbolized by the Eagle, which is precisely the present contemporary conception of International Law administered by an organization representing the federated, but free and sovereign nations of the world, each of them retaining its national and racial uniqueness. 11. Individual contributions generally get fused in the abstract conception derived from them, which is nevertheless only the result of individual intuitions. 13. Men's sense of Justice is but a manifestation of God's Love applied to men's moral relations to each other as fellow spirits. 19. This line in its mysterious suggestiveness seems even subtler than the New Testament line "His voice was like the sound of many waters." (Rev. I, 15). 30. Dante craved, as all spiritual men do, concrete human illustrations of abstract truth. 31. Speaking again collectively, the Eagle states that its eye, that is its insight into the subtlest phases of human justice, is formed by the splendors of six spirits deemed most famous for their righteousness. To each of these in turn two terzine are devoted, the second regularly be-

ginning with the words *ora conosce*, "he now knows," a device which serves to give a formal vividness and unity to their enumeration. 37. David, the inspired singer of the great Psalms. In line 41 a nice distinction is made between God's direct contribution which, like the talent in the Gospel parable, is a gift, and the individual use to which it has been put by the individual, which is alone meritorious. As a matter of fact, history gives little credit to God's share in the work of great men, and mythology at times too much. 43. Were it not for what he had read in the Purgatorio (X, 73–93), the reader would be surprised to learn that this describes the famous Roman Emperor Trajan, whose admission to Heaven, though he died a Pagan, Pope Gregory procured by obtaining from God his resurrection, so that he might be duly converted, and be orthodoxly saved. Cf. note to the above lines. Dante does not tell us whether or not Trajan waited in the Limbo during the four centuries and more that elapsed between his death and Gregory's time. His case afforded the poet not only a vent for his rebellious spiritual heterodoxy, but an instance of one who had distinctly experienced both a Pagan and a Christian state. 49. The next one on the "rising arc" of the Eagle's eye-brow is Hezekiah, king of Judah, who, on having his impending death announced by Isaiah, prayed to God, and had fifteen years added to his earthly life (Isa. xxxviii, 1–6). The reference to Hezekiah's repentance may be an anachronism on Dante's part; the point, however, of the illustration is that spiritual circumstances are capable of altering even physical cases in a spiritually creative world. 55. This is the Emperor Constantine, whose reputed cession of Rome and its surrounding territory to its Christian Bishop with temporal power Dante deplored (cf. Inf. XIX, 115); as a result of his transference to Byzantium of the Imperial government, the law, the military power and justice symbolized by the Eagle, were de-Latinized, and made predominantly Greek. Dante here and in the Purgatorio credited Constantine's unfortunate endowment of the Church with temporal power and wealth with having been well intended, and asserts that in the spiritual world the conscious intent is considered. 60. As Dante read history he carries back to Constantine's time the cause of the struggles of his own age between Empire and Papacy, between Ghibelline and Guelf, attributing to the one spiritual and to the other legal insubordination. A reflection and continuation of this "border" conflict between Religion and Science, because, like the Scot and

Englishman of the previous canto, "neither could remain within his bounds." 61. William the Good of Sicily, and his tyrannical sons, Charles of Jerusalem and Frederick II of Sicily, already rebuked in the last canto (127–135). 67. With the mention of Ripheus the Trojan as one among the illustrious spirits in the very eye of Heaven's Eagle of Justice, Dante records one of his boldest flashes of heterodox intuition of spiritual truth. Of this fellow-Trojan of Aeneas, Dante knew only what Virgil had written of him in the Aeneid in the lines *Cadit et Ripheus, justissimus unus Qui fuit in Teucris, et servantissimus aequi*, that he was supremely righteous and a strict observer of justice, and thereupon, without reference to the mere logic of any theological system constructed upon texts, deemed him worthy of God's Heaven, whether Pagan or not. In so doing Dante did not claim to have fathomed "the depths of Grace Divine," but it is evident that he saw in them much that in his age, and may be in ours, "the world is impotent to see." 73. With this simile of the lark, one of the most beautiful in the whole poem, the reader will be prone to compare or contrast Browning's charming lines in *Home-Thoughts from Abroad*, "That 's the wise thrush; he sings his song twice over, lest you should think he never could recapture the first fine careless rapture." 78. The essential truth in the doctrine of evolution would seem to be boiled down in the words "becometh what it is," provided the Italian *quale* remind us that "what" is to be taken in a qualitative sense. The soul's evolution is the endless process by which it attains unique selfhood. The thought reminds one of the last lines of Rostand's famous Ode to the Sun in *Chantecler*, which suggest that 'being' is not the same as becoming "what it is." "Thou Sun, without whom things would be no more than what they are!" 88. The trouble with those whom I have previously called 'non-believing believers' is just what Dante here points out; they believe exclusively on external authority, whose function can only be to call their attention to that with reference to which they must do their own believing. Man can at times profitably *act* by outward command expressing a *force majeure*, or its equivalent, the will of a numerical majority, but he neither does nor can, *think*, *like*, *love*, or *believe*, except on the authority of his own inner nature. Belief is an act of the soul, based upon its own direct vision. 92. *Quiditate*, a scholastic term which signifies any thing's real essence, or that by which it is what it is. In the material world, things are necessarily

explained in terms of something else presumably more familiar; in the spiritual, they can only be known by being personally experienced. 94. A profound interpretation of the great text in Matthew XI, 12, "The Kingdom of Heaven suffereth violence, and the violent take it by force." The law of God's Justice is strict and severe, but being conditioned not by man's intellectual logic, which deals with matter, but by God's Love and Goodness whose field is spiritual, God wills that it be overwhelmed by man's faith, hope or love, for somewhat the same reason that a loving father would delight to have his son excel him in a contest in which he had himself taught him to excel. Some forget that if 'eternal' is to be applied to some of God's qualities, it must be applied to all, including patience. 100. Returning to consider the presence in Heaven of the two Pagans, Trajan and Ripheus, Dante, though bursting the bounds of orthodox theology by putting them there, feels forced to seek some orthodox justification for so doing, and a way of satisfying the letter of the law that their spiritual status at the moment of death lasted forever. Trajan's case was met by means of the legend of his resurrection by Gregory's request; that of Ripheus by a direct appeal to Dante's own spiritual imagination; each being an exception, which, like the first flaw in a dike, is bound to grow till the sea's waters make their way in, to flood the dry land of an intellectualized conception of spiritual reality unlimited by accidents of time and place. 108. This "hope" is that of Gregory; but what would have happened, one asks, had Gregory been otherwise disposed? 111. The "will" is that of Trajan. 116. Trajan's second physical death. 120. Men only see the surface results of God's grace, and not the depths where it first gushes from its source in His Love. 121. Ripheus' love of justice Dante got from the Virgilian text given in the note to line 67; all that follows must have been a pure poetical invention of Dante's, unless it was suggested to him by some unknown source. 127. The truth here is that faith, hope and love, whenever appearing in human consciousness, testify to a spiritual attainment which must necessarily result in inner happiness "here" and elsewhere, independently of any intellectual notions. This truth Dante did his best to express, but his times evidently did not enable to put it as clearly, as any one living now ought easily be able to state it. 130. Commentators do not give one much comfort on the subject of Predestination; an old Italian one saying that it is predestination, when God foresees that one is to be saved, and prescience, when He

foresees that one is to be lost! Dante's simple statement is certainly excellent. Only a complete knowledge of God or of the universe, "as a whole" could enable any consciousness to fathom the reason for the course of events in their entirety, or in detail. Our world and our spirits are evidently but a part of the material and spiritual worlds, whatever these be "as a whole." Man would, however, seem to have an intuition that material events, as seen through his intellect, are absolutely predetermined, and also that spirits are predestined to be free, and the spiritual world forever predestined to be what a free God and free spirits shall progressively choose to make it. 133. An echo of the wisdom in Jesus' command: "Judge not, that ye be not judged," (Mat. VII, 1). 134. A strong statement as to any possibility of computing the number of those to be saved, which very dimly suggests that God Himself did not know, as man would know the mathematical data of a future eclipse, how all future consciousnesses were going to freely use their freedom. Enough to know that Eternal Love is eternally long-suffering! 140. Spiritual vision is congenitally prone to short-sightedness. 146. Trajan and Ripheus here give their endorsement of all that the Eagle had said about their concrete cases, in its collective and abstract expression of the sentiment of the world's great concrete lovers and doers of Justice.

CANTO XXI

4. A new and surprising way of describing Beatrice' increased beauty on entering a still higher sphere, that of the happiness of inner contemplation of the infinite world of spiritual consciousness. Sèmelë was the daughter of Cadmus, and the mother of Bacchus by Jupiter. Having been enticed by Juno to insist upon seeing the latter as a god, she was consumed by his Olympian splendor. 13. The seventh sphere is that of Saturn, the father of Jupiter, whose characteristic coldness is here blended with the heat of the constellation of the Lion in which Saturn now was, this producing a tem-

perate result, and appropriately symbolizing contemplation. 19. A renewed and keener interest in outer things must often come from a subconscious awaredness of inner growth, study of which is postponed for a while, that one may enjoy the pleasure of acting on the higher plane attained. 25. Named after that mythical father of Jupiter under whom the world enjoyed its Golden Age, this planet is called a "crystal" because thought of, like the rest, as a "mirror" of God. 28. This golden, sun-lit Ladder is that which Jacob beheld in his dream reaching from earth to Heaven, and covered by descending and ascending Angels. It symbolizes the spiritual, more or less subconscious intercourse which the spirit of man may have with the basal world, in those deeper dreams which are very rarely consciously remembered, but which may nevertheless leave their trace upon the thoughts and actions of conscious moments. 34. It is interesting to note that "daws," or crows, do not seem to Dante unfitting birds to mention in a simile describing the spirits gathering around the stairway which leads from man's outward consciousness to the ultimate heights of the spirit world. 45. Dante has learned that a sudden flash of splendor on the part of a disembodied spirit is an earnest of interest or love. This is nothing but a sublimation of what is true of countenances on earth. 46. This new definition of his Beatrice could hardly be true of anything but Dante's, or Man's, inmost spiritual self; it is surely too concretely and individually personal, to be significantly referred to either the Church, Revelation or Theology. Without forcing the claims of his intellectual curiosity, Dante waits for the expected inner voice, and instantly obeys it. 55. The manifestation of life is creativeness, and the latter is realized by joy, which Dante constantly connects with life. 61. Dante's spiritual ears and eyes were not yet sufficiently trained. It is the same with the soul as with man's intellectual, aesthetic and moral nature; it is a question of progressive training. 64. The spirit's answer is to the effect that there was no special reason for his being the one to come, rather than another, except that God had so willed. 73. Dante claims to appreciate that perfect love introduces perfect freedom into obedience of God's will, because the individual spirit's will has become one with God's; but the curiosity of his intellect is stirred to know just why this particular spirit was chosen for this particular office. The answer to a ' why ' is a ' because,' and every ' because ' suggests a ' why,' and so on without end. 83. One result of the perfect oneness of a spirit with God is its

insight into all the truth that could possibly be known without being God Himself, in Whom, as the All, knowledge cannot be conceived as being of anything external to Himself. 94. Any partial manifestation of the Will of the universal Spirit is explicable only in terms of the whole, which, not needing any, may not have any explanation. As previously suggested, ' because ' is human, ' that ' is divine. 97. Another text which shows that, like an ancient Hebrew prophet, Dante felt himself commissioned to speak for God to men; and who shall say that he was not, or, in case he had been, what other form his commission could have taken? Everyone is thereby commissioned to report the modicum of truth he receives, by the mere fact of receiving it. 103. This ends for Dante all interest in predestination, to ask about which he realizes is as futile as to ask any ultimate question, such as why there is anything at all. All that ultimately *is* has no ultimate reason for it that man can imagine, and when one says reason, one means reason for man. 106. The reference is to Catria, a mountain of the Apennine range between the Tyrrhenian and the Adriatic seas; on one of its slopes is the monastery of Fonte Avellana. 115. Olive oil was used in cooking or dressing the simple vegetables used with bread as their only food. 121. Some think that Dante confused Peter Damian who became an ascetic monk in the Benedictine monastery of Fonte Avellana, and later was forced to become a cardinal and Bp. of Ostia, with Peter of Ravenna, who as well as Peter Damian called himself ' the Sinner.' The thought adopted here is the one considered the best in the Vandelli edition, while the text is that adopted by Dr. Moore. The alternative translation would be: ' In that place I was Peter Damian; while I was Peter the Sinner in Our Lady's House on the Adriatic shore.' 125. A slight anachronism on Dante's part, as Peter Damian was made a cardinal in 1058, while the traditional hat was not granted to cardinals until 1252, or thereabout. This mention of cardinals and of their progressive deterioration, leads Dante to put into Damian's mouth the following denunciation of the luxury of prelates in his own day, which affords a graphic, Chaucer-like picture of their lazy self-indulgence. 127. St. Peter, the Rock, and St. Paul, the *Vas electionis*, "the chosen vessel" for the Gentiles, contrasted with their "successors." 141. In this, and in other passages like it in the D. C., one seems to hear far-away premonitions of the Reformation's thunder-storm, of which Dante, the great Catholic, was unconsciously a great precursor.

CANTO XXII

1. Dante must have had the tenderest memories of his mother, judging by what he has said of mothers in many of the poem's similes, though he never refers to her or any of his relatives directly. Whether in references to Beatrice or to the Virgin Mary, the mother conception always connotes the tender and loving side of spirit, be it man's or God's. 7. Heaven being the state of the utmost spiritual perfection imaginable by man, all its phenomena must find their explanation by reference to its qualities. 13. The thunderous cry of the spirits is supposed to have been a cry to God for vengeance upon the corrupt Church, which had been, and was still countenancing Mammon worship (in 14th century forms) among its highest dignitaries. 16. A reminder that God's vengeance is no less sure because it takes its time, and acts through the course of events, and by availing itself of the material as well as the spiritual laws which control the life of mankind. Cf. "Though the mills of God grind slowly, yet they grind exceeding small." 24. Dante makes much of mutuality and interfusion in his descriptions of the wealth of spiritual existence in contrast to that of life on earth, where there is so much to separate men's minds from each other. 35. The ultimate aim of Dante's long journey was the vision of God. 37. Monte Casino is in the Kingdom of Naples about half way between Naples and Rome. It was the site in Pagan times of a temple dedicated to Apollo which St. Benedict destroyed. 40. St. Benedict founded the most famous of the monasteries of his order on Monte Casino in 528, and died in 543. The Benedictines became famous for their work in preserving throughout the dark and middle ages what remained of the literature of antiquity by their careful copying of manuscripts; later on the work of their celebrated press was equally famous for its inviolable reliability. The monastery with its library and archives is now an Italian national monument. 49. This Macarius is one of two hermits who lived in the last part of the fourth century. Some think that Dante must have meant the Macarius of Alexandria, a disciple of St. Anthony,

who had more than five thousand hermits under his direction; it is, however, possible that he did not distinguish one from the other. Romuald, because of the laxity into which the Benedictine order had fallen, founded that of the Camaldoli in 1012. 60. Like those of all spirits from the heaven of Venus up, Benedict's features were rendered invisible by the light emanating from him. Whenever predominant, spiritual characteristics in a man tend to render one oblivious to those of a lower grade. 61. The last sphere is the Empyrean, the real abode of all spirits, who are appearing to Dante in the other heavens only as a progressive means of teaching him to distinguish one grade or quality of happiness from another. 63. Cf. Browning's Abt Vogler, X: "All we have willed or hoped or dreamed of good shall exist; Not its semblance, but itself; no beauty, nor good, nor power Whose voice has gone forth, but each survives for the melodist When eternity affirms the conception of an hour." 67. Being purely spiritual, the Empyrean is out of space and out of homogeneous time, and quantitatively, therefore, the terms 'where' and 'when' do not apply to it. This is a conception which will not seem so extraordinary to one who realizes how merely relative are man's intellectual notions of space and time. When one's intuitive imaginations transcend ordinary thought, they may be imagined to be trying to climb what is here called the golden Ladder of spiritual consciousness. 70. A reference to Jacob's dream at Bethel of a Ladder on which Angels moved from earth to Heaven and from Heaven to earth. Gen. XXVIII, 12. 79. Some translate *si tolle* 'is levied.' 81. The 'fruit' is the income from property or estates left to the church or monastery in trust for charitable purposes. 84. It was not to be long after this was written, before the tales of Boccaccio's Decameron had made monastic corruption a popular literary theme. 94. The idea here is, that so great was the present need of God's intervention, that a miracle worked then would seem less wonderful than were those of old. 99. Having accomplished their purpose, St. Benedict and his fellow contemplative spirits vanish into the hidden regions of super-conscious reality, whither all memories and special ideas are dismissed when they have served their momentary purpose. This time, however, Dante's inmost self urges him to follow after them, or 'follow them up,' as we say. 100. That but a 'sign' from Beatrice was needed now, measures the extent of Dante's inner training for spiritual ascent. The reference to his natural "weight,"

though symbolizing what still remained of his lower imperfectly spiritualized intellectual nature, seems to suggest that here Dante conceived himself to be ascending through the heavens "in the body," though in the first canto he did not seem to know whether it were "out of the body" or not (I. 73).

The Eighth Heaven. The Fixed Stars. The Twins. Dante's Retrospective Glance toward the Earth

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105. Dante's ascent hereafter through the highest heavens will be on the wings of contemplation. It will be seen that he will draw more than ever before upon his intuitive imagination. 106. This is the last of the sixteen times in which Dante takes occasion to address the Reader directly. According to the letter, he is referring to his return to this heavenly experience after his physical death; otherwise, to many a future renewal of his spiritual vision. 109. Another instance of an inverted order of events as a means of expressing instantaneity. Cf. II, 23. As a matter of fact, if one were consciously to put his finger in fire, the thought of its withdrawal would be the leading one, and lend speed to the act of insertion. 111. Rising now to the sphere of the Fixed Stars, the constellation Dante selects is that of Gemini, the Twins, which in the Zodiac follows that of Taurus, the Bull. 112. Realizing that he is about to enter upon the sublimest, and therefore the most delicately difficult part of his poetical undertaking, and knowing that at the time of his birth in 1265, the sun was in the constellation of the Twins, whose astrological influence promoted latent literary genius, Dante here stops to address his native stars. 115. In its rising and setting the sun in 1265 was in the constellation of the Twins between May 18 and June 17; Dante was, therefore, according to his own account, born on some day between those two dates. Exactly when has not yet been determined, but it was certainly in one of Italy's most lovely months. Whatever the significance attached by modern thought to the time and place of birth, there can be no doubt that Tuscany at the close of the thirteenth century afforded an exceptionally propitious environment for a man of Dante's heredity and individual spiritual genius. 120. Having all the stars of the eighth sphere from which to choose, Dante naturally "allotted" himself those connected with his own horoscope,

which some have imagined as having been cast for him by Brunetto Latini. Cf. Inf. XV, 55. 124. The "Ultimate Salvation," or final state of health, in the sense of perfect harmony with oneself and with one's total environment, is the final realization of himself as a spirit, of the nature of God as the Universal Source Spirit, and of his relation to him. As a preliminary preparation, Beatrice prescribes a retrospective glance at all the astronomical world through which he had passed, and at the material earth which he had now as wholly transcended, as if he had physically died. Cf. "For looking back upon a traversed course is wont to help." Purg. IV, 54. 127. *T' inlei*, "in-it thyself," is another of Dante's coined rhyme-words, the meaning being: 'before thou advance further into the higher heavenly state.' 130. Only by joy can joy be adequately appreciated. 124. Dante's distant sight of the earth from the point of view of the Twins which symbolized his genius, represents the relative insignificance of the earthly life of the body and predominant intellect, when considered from a purely spiritual point of view. 139. The Moon, being the same as Delia, or Diana, the daughter of Latona, was now seen from the side invisible on earth. 142. In classical mythology, Apollo, the sun, was the son of Hyperion the offspring of Heaven and Earth; Dante can now easily endure the brightness of the sun's light, whose physical, was symbolic of its intellectual light. Maia and Dione were respectively the mothers of Mercury and Venus. 145. Jupiter, situated between his hot and militant son, Mars, and his cold and contemplative father, Saturn, was thought of as the temperate planet of Justice. These planets change their position relatively to the sun, being now in front and now behind, as well as more or less distant from it. 148. Size, velocity and distance, for which latter the astronomical term is 'house.' 151. Of the earth, likened to a threshing-floor because of the fierceness with which men struggle for its territorial possession, Dante claims to have gradually seen all the northern habitable part of the earth, from the Ganges to the Ebro; that he did so "while circling with the eternal Twins" seems to suggest that he imagined himself to have taken some time about it. 154. From this his all but last look at the material, external world, Dante turns to look again into the increasingly fascinating depths of his own inmost self, and of the infinite world to which it introduced him.

CANTO XXIII

1. One of Dante's most beautiful similes, adapted in every detail to its subsequent description of Beatrice. 12. The meridian, where the sun is at high noon. 16. A 'when' of real heterogeneous time, which deals with the happenings of consciousness. 19. The first of the two visions which are to be Dante's final preparation for his forthcoming examination, is that of the triumph of the Christ, who, victorious over the powers of evil, appears like a Roman general, bearing before him the spoils of his victory, in this case, the fathers of the Old Testament times rescued from the Limbo, the Apostles and the host of the Christian saved. Its profound significance consists in its being the victory of Man, as the obedient child of God. Both men and women share to a large extent as human spirits in the characteristics of each sex, but sonship of the universal and eternal would seem to be man's highest potential trait; hence the significance of the Crucifixion as the symbol of obedience to the death to the will of the Father Spirit. Humanity has never symbolized the daughtership of woman. 21. The spirits of the saved are here viewed as the harvest reaped by the influences exerted on human life by the several heavenly spheres, or grades and kinds of spiritual happiness. 25. This picture of the moon at her brightest, dimming while leading all the stars of heaven, recalls the complementary lines: "than in unclouded skies the midnight moon, when at the middle of her monthly course" (Purg. XXIX, 53). 32. This is the resurrected, glorified body of Christ. Dante, though prepared to see it in a flash, is not yet ready for any sustained vision of it. What it symbolizes is the conception of the perfect oneness of Man and God, in itself an overwhelming idea, believed to have been actualized in Jesus. 40. An illustration taken from Dante's imperfect knowledge of the nature of lightning, to describe the effect of the flash of insight into the meaning of Christ's triumph. 46. Having seen the Christ, though only instantaneously, Dante is now enabled to endure the vision of Beatrice' increased beauty. With every conquest in the realm of spiritual truth, one

understands and appreciates oneself better, which is not true in the material field. Insight and self-creation play, as it were, into each other's hands. 56. She of the many hymns, one of the nine Muses. 62. For Dante, his Commedia, which rightly came in time to be called ' Divina,' was held to be "sacred" in its nature, a poem "to which Heaven and earth had set their hands." 67. A return on Dante's part to a sense of his exceptional equipment which he had expressed before (Par. II, 1–15). When in the Inferno about to "describe the bottom of the universe" he urged his appreciation of the severity of his task (Inf. XXXII, 7); so here, when about to describe the imaginable universe's highest realms. In neither instance did he "spare himself." 71. Christ having returned on high, the radiance of his light is reflected upon the host that had accompanied him, and whom Dante is now able to see. The Rose is the Virgin Mary, the mother of Christ, the Word of God; the Lilies are the Apostles. 78. "The battle of the feeble brows" wonderfully expresses what those must fight, who need courage as much as, if not more than, anything else in their quest of spiritual truth. 79. Once more Dante's memory strays back, as would that of any one who had passed his childhood in Florence, to the meadows and flower-gardens in and around the beloved city from which he had by now been exiled so long. 88. The "fair Flower," and the "living Star," whose symbolic coronation Dante now beholds, is the Virgin Mary. The deep significance of this second preparatory vision consists in the fact that Mary stands for the pure and loving Motherhood of Woman, whose glory, *as such*, is to be the mother of a perfect man. Hence, in its turn, the significance of the Annunciation in Catholic theology and in Christian art. These two preliminary visions, therefore, stand respectively for the sonship of man, and the motherhood of woman, as expressing the fundamental spiritual functions into which man is in part divided by sex. 94. The "torch" is the archangel Gabriel, who in the New Testament story announced the coming birth of Jesus to Mary. It is by his infinitely swift circling around her, that the halo of fire and song which crowns her is formed. 101. The "Sapphire in this figure is Mary. 106. As Mary, according to a tradition in the Church, by her assumption followed Christ in his ascension into Heaven, so will she here follow him in his return to the Empyrean, whence Dante's progressive vision has called them, as all the others so far seen. 112. This is the Primum Mobile, or ninth Heaven, immediately above

that of the Fixed Stars, the sphere whose motion, being the swiftest of all, is communicated to all those spheres which in turn revolve within it. In their return to the Empyrean, Dante could hardly follow Christ and Mary to the limit of the material universe. 121. By way of emphasizing the fact that the love and worship of Mary is the love of Divine Motherhood, or the anthropomorphically apprehended quality of motherly love in Deity, Dante gives this exquisitely simple simile of the nursing child and its instinctive love. 128. *Regina Coeli*, the words of an antiphon addressed to Mary after Easter in commemoration of Jesus' resurrection. 130–135. These lines are in praise of the company of Prophets, Apostles and others, who "laid up treasures in Heaven," which they enjoyed after their Babylonian exile during their life on earth. 136. The canto closes with the statement that among those still left around Beatrice and Dante in the eighth heaven, as representatives of the Old and New Testament dispensations, St. Peter triumphs next to Jesus and Mary. And here it will be well to notice that if the Church Militant was symbolized in the Terrestrial Paradise, here it is the Church Triumphant, and that in one case as in the other, Beatrice is allegorically independent, being Dante's inmost self which grows more joyous and beautiful the more he advances in insight.

CANTO XXIV

THE EIGHTH HEAVEN. THE FIXED STARS. GEMINI. TRIUMPHANT SPIRITS (*continued*). ST. PETER EXAMINES DANTE ON FAITH 276–287

1. A reference to the symbolic "marriage supper of the Lamb" (Rev. XIX, 9). 4. Dante boldly claims here and elsewhere in the poem to have had in his Vision a foretaste of the spiritual joy open to disembodied spirits after death. 8. Spiritual thoughts, or joy in this life do not necessarily differ in kind from those of beings in a purely spiritual world. Man can imagine no heavenly state of consciousness other than one that is a development and purification of his earthly one at its best. God is the Source of what man thinks, when in Dante's spiritual mood. 10. The assembled spirits show their joyous interest in Dante and his Beatrice, or in Beatrice and her Dante, by whirling around them in spheres of light, which

differ in their radius and speed according to the spiritual attainment of each. Dante seems to have been much interested in the machinery of clocks, and in its spiritual suggestions. 16. A *carola* was a ring-dance performed with singing. Interesting is the unusual division here of the Italian adverb *differentemente* between the end of one, and the beginning of another, line, as it recalls the fact that, originally two words, it meant 'with a different mentality.' 19. By the carol-dance of greatest beauty Dante may have meant that of the Apostles. The spirit issuing from it is that of St. Peter, Christ's most aggressive apostle and leading representative after his historic ascension, as after his symbolic one here. 22. Peter's revolving around Beatrice "three times" may have a passing reference to the Trinity. If so, it must be because he is about to perform a spiritual act of consciousness, which is throughout the poem conceived of as a trinity, be it the perfect consciousness of God, or the imperfect one of man. A dim expression of this fundamental truth of the whole poem will be found at the head of this volume. 23. Dante, while insisting upon the progress of his imaginative powers throughout his spiritual journey, frankly acknowledges their limitation. 26. A metaphor taken from the art of painting, which reminds one that Giotto was a friend of Dante, and that there is much to suggest that the latter, like his fellow poet Browning, centuries later, might have been famous as an artist had he devoted himself to painting. In painting garments, ordinary bright colors were early seen to be too crude to depict the duller and darker planes of the folds into which the clothing fell. 31. *Poscia*, 'afterward,' harks back to line 24. 28. St. Peter is called by Beatrice, whom he addresses as a "sister" spirit, to confirm by his experience what she had already taught Dante as to Faith, its nature and its objects. And here it must be recalled that Faith is one of Beatrice' three garments, or handmaidens (Cf. Purg. XXX, 31; XXXI, 109), and hence the first function of the soul. 34. What Dante here saw was not, as the materially minded might imagine, the physical Peter, but what the poet calls his "eternal life," that is what was most real and most personal about him. Peter, being one, never *had* a soul; when on earth his soul had a material body, whose only function was to develop individuality and personal identity, which are not lost, but intensified, by death. 35. Whatever polemical theological, or ecclesiatical, use may be made of the Keys given to St. Peter by Jesus, the fact remains that, according to the earliest

accounts, to him was entrusted the insight into the spiritual nature of Jesus, which he was the first to apprehend. 39. The "miracle" referred to here, and recorded in Matt. XIV, 25, whether or not too great to have happened on a merely physical plane, where it would have little, if any significance, undoubtedly symbolized the fact that, in the act of believing in spirit, man must take a plunge, as it were, just as in learning to swim he must bravely trust himself to the new element, and let himself go. Material science keeps worldly men safely on land; theology at best enables a few learned men to wade; only a childlike faith in oneself as a spirit will enable one to swim. 40. Dante is to be examined on the three functions of his own spirit, faith, hope and love; not, however, as in so many university examinations, for the information of the uninformed examiner, but for the sake of the examination itself, as affording the candidate a means of self-expression, and as an instruction to its hearers. 43. Citizens of the world of spiritual happiness are those who have trusted the teachings of their inmost selves in believing in it. 46. The form of Dante's examination is that in use in mediaeval universities, such as Bologna or Paris. The scholar who had attained the degree of *baccalaureus*, "bachelor," was called upon, when a candidate for the doctorate, to furnish proofs or arguments in favor of a thesis propounded by a master. It was not a question of his enlarging the field of knowledge, but of showing that he was fully trained in its grounds and acquainted with its essential facts. 52. Assumed to be a "good Christian," Dante is asked what Faith is, and, in answering, is called upon to "declare himself," by which one is to understand that he is not to quote external authority, but answer on his own — a vital point, as many who think and claim that they believe, do so without knowing that belief is neither credulity, nor scientific or historical knowledge. 55. Dante turns to Beatrice, his inmost conscious self, for inspiration in his own free endorsement of whatever truth might be expressed in Revelation, taught by the Church, or intellectualized in Theology. She endorses Peter in bidding Dante "pour the water forth from his internal fount." 59. St. Peter, as the first leader of the Christian community, is here called its *primipilo*, after the *centurio primi pili*, the legion's senior centurion in Rome's military organization. 61. After a prayer for help in the expression of his own conceptions, Dante quotes the words of Peter's fellow Apostle to Rome. (Heb. XI, 11.) This is an instance of the right use of a quotation: an

original endorsement of a well expressed truth, whose authoritativeness lies in itself, and not merely in its source. Dante did not believe this one solely on Paul's authority. 64. This famous definition is to the effect that Faith is the sub-stance, or basal ground, of that for which man can only hope, and also that it is a first premise for whatever by its nature is not sensually or intellectually evident; *e-videntia* meaning that from which one sees. Man is an animal that knows, but he is none the less one that hopes; his consciousness relates him to an outer material world which his intellect enables him to handle, but it also relates him no less, but even more subtly and basally, to an inner spiritual world already his by right of consciousness. Faith is, therefore, the function of his consciousness by which he trusts that its suggestions, yearnings and intuitions are no less truly, though imperfectly, suggestive of spiritual reality, than are his senses, or the logical faculty which organizes their reports, of material reality. 66. Here Dante is practically saying: 'In this definition I agree with Paul.' 67. Peter approves of the above interpretation, but adds that the quoted definition is valid only in so far as Dante reached it by the same, or a similar, process by which it was reached by Paul.' Why, then, is Faith a basis for Hope, and why is it a proof of what by its nature is incapable of sensual or intellectual verification? 70. This answer was paraphrased in a preceding note. The truths Dante is seeing in Heaven he is seeing, to refer to Shakespeare's insight, as Hamlet saw his father, "in his mind's eye." It is by Faith that the soul trusts that its deepest and worthiest hopes are not baseless, and it is from this trust as a major premise, that one advances to other truths by a spiritual logic which satisfies the soul, even when necessarily meaningless to the intellect. Real faith, however, never interferes with the intellect's rights; the highest intelligence does not with those of the soul. 79. This endorsement has as great a present-day application as it did in Dante's age, and refers to the theological, as much as it does to the materialistic, sophists in our midst. 83. Faith is here quaintly, and yet very cogently compared to coin, which is often counterfeited, the test of its genuineness being its alloy and weight, which stand for the proportion between pure spiritual truth and the alloy-like intellectual element with which it has to be fused to render it practically useful. But faith is useless unless it be the most active force in one's nature, it brooks no superior. 86. To continue with Dante's metaphor, there is no doubt about the ring of Dante's coin; being in the

real world, his affirmation is all that is needed. 91. This question of source is the hardest of all to answer, since all parts of reality are interdependent. The spiritual disposition to believe, like the intellectual to understand, is transmitted by inheritance, while the extent or form of its development will depend upon the truths called to conscious attention, and upon the use to which they are put by the individual. For Dante the intuitions contained in the Bible were the principal source of his beliefs; for modern men, such a work of insight as the Divine Comedy, to mention only one of the greatest, would be another. The spiritual intuitions of men in one age are transmitted as sources of or material for the belief of those that follow. "Parchments" refers to the material used in Dante's age for manuscripts. 97. With this terzina the crux of the whole argument is reached: How do you know that anything told in the Bible is true? for it presents the alternative questions, is a thing true because it can be found in the Bible, or is the Bible valued for containing so much of what is recognized by man's soul as truth? 100. In his answer here Dante is feeling his way toward a realization of the fact that the test of spiritual truth is the experience of the soul. In doing so, however, he falls with his age into the trap set by the century-old materialization of spiritual "miracles," a trap from which modern Christianity has not yet wholly extricated itself. He replies that the veracity of Scripture was proved by the miracles it recorded, which, being contrary to the laws of nature, must have been supernatural. This leads him into the vicious circle of having Scripture and miracles prove each other in turn, from which he hardly escapes to our satisfaction, though he suggests how we can do so. As to miracles, the reader may be referred to the brief note on Purg. I, 134. 103. From this dilemma, voiced by Peter, but conceived by Dante, there is no way out, it seems to the annotator, save by the acknowledgment that spiritual truth everywhere stands on its own feet when brought to the bar of consciousness. 106. Though Dante did not, of course, realize it as such, this final answer of his is a sorry compliment to spiritual human nature. The supreme miracle of Christianity is the initial victory of spirituality over materialism and mere intellectualism, but that miracle did not prove the little impossible miracles into which the great spiritual ones of the Gospel more or less naturally came to be degraded by a growing worship of the letter of scripture and by a servile deference to majority votes. What Dante was trying to say was that a

spiritual Christianity is its own evidence, and needs no historical or scientific crutches, its appeal being to the individual soul's inmost consciousness and experience, enlightened, but not interfered with, by the results of the intellect's experience with the outer material world. 112. For Dante the *Te Deum* was one of the greatest of Heaven's hymns. Praise of God consists in trying to understand and love that which He represents. 115. Peter is, to us quaintly, called a Baron, as if he were a high dignitary of the Holy Roman Empire. The "leaves" carry out the figure of "from branch to branch." 122. Ambiguity should be avoided in distinguishing between Faith, one of the soul's functions, and the Faith which is the result of its exercise. Dante is now asked what he believed, and who called it to his soul's attention. 124. Dante imagines that Peter now sees fully the spiritual truth, which he imperfectly perceived by that intuition of the survival of Jesus' spirit after death which led to his impulsive entering his sepulchre ahead of John, who had reached it first. 130. The fundamental article of the human soul's belief is that reality is, like itself, spiritual, and that God, the conscious Spirit of the universe, or all that is, is One, and Eternal, or unlimited by either space or chronological time, since unbounded by either of these intellectual forms of thought; that God, being Spirit, neither has nor needs any cause outside Himself; and, finally, that by the spiritual creative forces of love and desire, He is the ultimate source of all motion, the latter's spiritual explanation being found in a need of self creation and of the joy that comes from unity in multiplicity. 134. For his "physical and metaphysical proofs," apart from Aristotle, Dante had, of course, the theological teaching of Thomas Aquinas, who gives five principal proofs of God's existence. Such is the nature of consciousness that it has an intuition of self-existence, self-determination and creativeness in itself and in all that is, just as the logical intellect has of relativity and mechanical causation. Besides its attempts to express itself in philosophy, that human consciousness has also tried to do so in religious literature, notably in that body of essentially allegoric, prophetic and poetic literature, known as the Hebrew Scriptures. In all this it should, however, be recalled that man believes in God as a Spirit, because he first believes in himself as such, or that, theologically, man's belief in the divinity of Jesus is the warrant for his belief in that of the spiritual Reality of the Universe. 139. For similar reasons, it is because man's consciousness

has an intuition of its own unity, while also aware of being both a subject and an object having a conscious relation to each other, that it came to think of God as a Trinity, or tri-unity, or as might be tentatively expressed, as One who was at once Lover, and Loved One, and Love. That *are* and *is* can both be used of man and God is a way of expressing the inner interfused multiplicity which characterizes all concrete spiritual beings, imperfect or perfect. The annotator, therefore, feels that it is spiritually useful to "worship One God in Trinity and Trinity in Unity, neither confusing the persons, nor separating the substance," but he fails to see that to do so can be essential to salvation. As a matter of fact, there are probably more Trinitarians who do not understandingly believe in it, than Unitarians who understandingly deny it. 142. Of the whole body of treasured literature of the world there is no doubt that the Gospels contain more original spiritual wisdom than is to be found elsewhere, and that from them came the creative inspiration of most of what has been since expressed in letters. 145. All minor spiritual tenets of Christianity are deductions from the above belief in Man and God, and their relation to each other. Any other tenets are merely intellectual, aesthetic or ethical ones, varying with the social changes of each age. 149. It has been suggestively noticed that whereas Dante in the Inferno (XVII, 89) compared himself to a frightened servant, when reproved by Virgil, he here does so to a happy servant, when blest by his spiritual teacher. By this coronation by St. Peter, Dante is rendered, as he will say in the next canto, far happier than he would have been by the coronation as poet laureate which he once hoped and asked for in vain at the hands of the people of his beloved Florence. The world's laurel leaf of poetry he left for Petrarch to wear; for the fiery wreath of prophecy which only Apollo Himself could grant he did not pray in vain. 154. An Italian note to this line, quoting Jeremiah IX, 24, explains that, when one's faith is concerned, self-praise is allowed. As was urged before, humility is a question of where one puts one's spiritual center of gravity, within or outside of one's self. How can one be otherwise than proud of the truth which one is given to see?

CANTO XXV

1–12. Though frequently finding partial expression before, Dante's longing to return to Florence from his unjust exile never so fully revealed itself as in this wonderfully pathetic passage, which fuses in a single poetic outburst what he thought of his poem, what it had cost him, his tender love for his native city whose sins had made him so bitter toward her, his innocence of disloyalty to her, his pride in his struggles on her behalf, and, finally, his sense of what she owed to one who knew that what he had received from God, and given back to Him in his poem, had made him her greatest citizen, perhaps for all time. No wonder, then, that the work which its author entitled simply his *Commedia*, should soon after his death have come to be called *Divina*, since he himself felt warranted in calling it *il Poema Sacro.* Indeed, in all literature, what single poetic work can stand as its rival in the breadth of its survey of human nature, the depths of the conscious materialism which it plumbs, and the almost supra-conscious heights, to which it supremely points. 2. "Heaven and earth," refers not only to the fact that both contributed to the subject of the poem, but to the extent to which its author blended in writing it the highest spiritual inspiration with the most catholic use of his knowledge of human affairs. 3. To his long and continuous work on the Divine Comedy, Dante had already referred in the Purgatorio: "O Virgins sacrosanct, if I have e'er been hungry, cold or sleepless for your sake, good reasons spur my claiming a reward" (XXIX, 37). 5. For the "sheep-fold" cf. note to Par. XVI, 25. 7. "Voice" refers to the far more serious and important nature of his post-exile work; "fleece," continuing his comparison of himself to a lamb, to his maturer years. 9. The *cappello* Dante hoped to be called home to be crowned with, has been shown to refer not to a doctorate in either theology or arts, but to the laureateship in poetry. What Dante here felt was long ago expressed in the words of Him who said: "A

prophet is not without honor, save in his own country, and in his own house." Matt. XIII, 57. In this connection it will hereafter be interesting to refer to the preparations said to be made in Florence this year, 1921, to restore in the Baptistery, Dante's "bel San Giovanni," the very fount of his baptism to which he here refers, and where, as he had hoped, he will in spirit receive at the hands of Florence and of the world the laurel crown which has long been his. 12. Dante's claim for himself was a spiritual, and not a merely poetical, literary, philosophical or philological claim; it is, therefore, spiritually that he should primarily be studied and interpreted. 13. St. James, who issued from the Apostolic sphere, whence St. Peter had issued before. 17. Called a Baron, as Peter was in the last canto (l. 115). St. James was identified with Hope, largely by a process of elimination, Faith and Love being clearly associated with Peter and John. St. James, the Apostle, the brother of John, and St. James, "the Lord's brother" seem to have been thought of as one person by Dante and his times. There was a legend that he had died at Campostella in Galicia, Spain, his grave there being a favorite mediaeval resort for pilgrims. 19. Another simile taken from the habits of doves or pigeons, which Dante must have been fond of observing. One wonders whether they were the ancestors of those to be seen still feeding at the foot of the Campanile within sight of the *Sasso di Dante*. 29. A reference to the fact that St. James dwelt on God's bounteous liberality in his epistle. Cf. I, 5, and I, 17: "Every good gift and every perfect gift is from above, and cometh down from the Father of lights." 30. Basilicas were originally halls of justice, or courts; later they were appropriated for the service of the Christian Church. Here the term seems to have the mixed sense of both court and temple. 33. On three separate occasions Jesus is recorded to have revealed himself especially to the three, Peter, James and John: when Jairus' daughter was brought back to life, when Jesus was seen spiritually transfigured, and when he revealed the depths of his humanity in the Garden of Gethsemane. 36. As the sun burns, but at the same time, ripens fruit. 38. A reference to Ps. CXXI, 1: "I will lift up mine eyes unto the hills, from whence cometh my help," the hills being the two Apostles, by whose light Dante had been dazzled. A rather bold metaphor this time. 40. The language here suggests a court of the Holy Roman Empire held by its Counts. That Dante was permitted this Vision "before his death" em-

phasizes the mystic significance attached to it which sets it apart in literature from any other poem, however great. 44. Another passage showing how intensely Dante felt himself commissioned to report the truth "as he saw it" to those "on earth." 44. A little thought will make one realize that it is Hope, in little things and great, that makes life worth living from moment to moment and as a whole. "Hope springs eternal in the human breast," because without it Love would despair, and Faith have no object. 46. The expression "is blossoming" or flowering, is wonderfully applied to Hope, whose life, so to speak, reaches out so largely into the future. 49. Some little side light may been thrown on the significance of Beatrice in the poem, if one connect therewith the idea of a man's Guardian Angel, the spiritual part which seeks to realize its purity in the whole man. 52. Dante's invulnerable optimism, while imaginably known to Heaven, could on earth have been fully known by his inmost self alone. Neither a personified Church, Revelation or Theology could fittingly be made to speak as Beatrice does here. "No child of greater hope" hardly goes with the traditional conception of a paramountly "saturnine" Dante. 55. Home for a while from his school days on earth is another explanation the poet gives of his mystic experience. 62. "Self-praise" is befitting only man's inmost self, hence Beatrice answers this question for Dante. 67. Dante may have taken this definition from Peter Lombard, as one is told, but he certainly put his own meaning into it, notably changing "future beatitude" into "future glory," glory being a sense of self-respect of which one would be inwardly conscious, as well as by the approval of others. It is the fundamental craving of man's spiritual nature that his existence should seem both to himself and to others of inexhaustible worth. Man, like God, would have his glory "penetrate the universe" (Par. I, 2). His expectation of it must in part be the result of merit, because that in it which is due to God must be individualized by personal self-determination. 72. In all the religious literature of the world Dante confesses that David in the Psalms had most supported his natural human hope. 73. Psalm IX, 10, the English translation of which has the verb in the future. Since by "Name" is meant the nature of God, the latter is the greatest justification for faith in man's deepest hopes. As always with spiritual functions, so here, Faith, Hope and Love are interfused, the latter being essential, if the second is to be based upon the first. 76. Though Hope is not directly referred to in

St. James' epistle, the latter is permeated with its spirit. 82. I must here respectfully disagree with commentators who say that "souls in Heaven," have no further use for Hope; James loves it still. To begin with, it would seem that St. James was a "soul in Heaven"; next, what of those spirits' still hoped for reclothing by their bodies at the Resurrection; and, finally, how can a state of happiness be possibly imagined with nothing further to hope for? All this results from the spiritually vicious idea of a static, instead of a dynamic and endlessly progressive spiritual world. A hope-less salvation is the counterpart of a hope-less damnation; they cannot be believed in, because they cannot be loved. By saying that St. James "still warmed to" Hope, it seems to me that Dante is endorsing the above. He represents Hope in Dante's Paradise. In Heaven Faith, Hope and Love, all three reach their perfection. 88. The Old and the New Testaments are full of suggestions as to what man has to hope for in this world and in the next, in spite of death. 91. Isaiah LXI, 7 and 10. The "double garment" is the halo of splendor which represents their inner spiritual selves, and the new spiritual body, which that spiritual self will make as its creative instrumentality and as its means of identifying and of being identified, which is all the purpose the spirit's earthly body served. 93. The "own land," or home, of the soul, is the spiritual world, as the material world is of the physical body. 94. St. John, the other son of Zebedee, and the reputed author of the Apocalypse, or Book of Revelations. For the "white robes" see Rev. VII, 9, 13–17. 98. *Sperent in Te*, the Vulgate's Latin for the words already quoted in line 73. Commentators explain that while Dante may himself quote Scripture in his native tongue, the blessed are made to use Latin, "as the language of the Church." The use of Latin by the Christian Church was once justified by Latin's being the international language; now that it is that no longer, it could be urged that its continued use is harmful because it is not intersocial. The Scriptures cannot be too vernacularly known. 100. This is the light of St. John. By way of saying that it was as bright as the sun, Dante makes use of the fact that the constellation of Cancer, the Crab, shines all night long from Dec. 21 to Jan. 21. 103. Judging from his frequent happy references to them, Dante in his youth must have been very familiar with the charming dances and dance-songs of Florentine maidens and ladies. Read Professor Grandgent's 'The Ladies of Dante's Lyrics.' 106. St. John, representing Love,

not only follows St. James and St. Peter, but joins them, Love interfusing with Faith and Hope. 112. "Now there was leaning on Jesus' bosom one of his disciples, whom Jesus loved." John XIII, 23. The pelican became a symbol of Christ, because it was said to restore its offspring to life, but feeding them with its own blood. 114. When on the cross, Jesus gave the care of his mother to John with the words "Behold thy mother!" John XIX, 27. 116. In contrast to Dante, Beatrice is able to fix her gaze steadily on the splendor of the three Apostles, who represent historically the three virtues which are her functions, and which in the Purgatorio were allegorically described as her handmaidens and garments. 118. Professor Grandgent interestingly remarks here that "Dante had an opportunity to see seven eclipses of the sun, two of them total in Italy." Dante drew to the fullest extent upon his own personal outer and inner experience. 122. In order to deny it, Dante here has St. John refer to the legend that St. John was taken to Heaven in his body, before he died. This legend was based on John XXI, 22–23, which, however, would seem more likely to start the legend that he was still living on earth waiting for the Judgment Day. 126. A reference to a belief that the Judgment Day would not occur until all those elected by God for salvation had lived and been saved. In his Convito Dante transmits the belief that the elect were to take the place left by the fallen Angels, who were "perhaps a tenth part" of all the hosts of Heaven! But mathematical calculations in the spiritual world are always as suspicious, as, of course, spiritual valuations would be in the mathematical. 127. Denying any further extension of the belief of his Church in the ascent of Jesus related in the New Testament, and that of Mary's Assumption which was a "pious belief" of later growth. Whatever the belief of the presence in Heaven of the actual physical body of these two may signify to some Christians, it is evident that such a belief is an expression of the fundamental belief that physical death cannot triumph over the innate immortal nature of the spirit of man. It is not a question of whether such belief represent an actual fact, but of what, if a fact, it would add to spiritual belief. 133. This simile taken from the oarsmen's experience, calls up dim pictures of Dante being ferried across many an Italian stream or river in his long wanderings in Italy. 136. Whether Love be blind or not, Dante suggests that the full force of it can be blinding, and so much so that he is here temporarily rendered oblivious of his own identity.

The Love which St. John represented had caught him out of himself, as neither Faith nor Hope had been able to do.

CANTO XXVI

1. By way of showing that of the three, Faith, Hope and Love, Love was the greatest, since the cause and object of the other two, the Light of St. John is allowed to cause Dante a temporary blindness, which will continue throughout his examination. 7. The first question Dante is asked is not what Love is, but what he himself loves. Love is evidently self-defined like consciousness, or to be defined only in connection with its object. 10. Sight will return as soon as Dante, having finished considering the outer objects of his love, returns to consciousness of his own inmost self again. The Ananias referred to here, is the disciple who, by laying his hands upon him, restored St. Paul to the sight he had lost, when Jesus appeared to him on the road to Damascus, Acts IX, 10. 16. God is the beginning and the end of every form of human love, there being nothing else to love but the truth, beauty and goodness, dimly or clearly, mistakenly or rightly, perceived in the humblest of the pleasures of sense, as well as in the highest imaginable experience of the fully conscious soul. God is all there really is in all. Cf. Virgil's discourse on Love (Purg. XVIII, 19). 22. Not only is Dante's language very frequently what is called colloquial, but his similes, even in serious or sublime situations, are taken from ordinary life. A "sieve" and a crossbow are just as competent in a discussion of the love of God, as anything else. There should be no class distinctions in the realm of reality and truth. 25. By reason and revelation; or, by intellectual and intuitional processes, the one being, if correct and sound, as much a revelation as the other. Even the gift of logic "cometh down from above." 28. As was explained in the Purgatorio, Love is a motion of the soul toward what is, or what it deems to be, desirable. 31. The argument amounts to stating that man cannot help loving all that he recognizes as good, and that as soon as God is accepted as the name of the Supreme Good, the

reality of all that is recognized as such, He is of necessity supremely loved, even though it be mistakenly. 37. Dante probably here referred to Aristotle, though some commentators have suggested Plato, and Virgil. 40. God, speaking through the author of Exodus XXXIII, 19. 43. St. John, either in the first words of the Gospel attributed to him, or in Revelation I, 8. 46. How far Dante meant to give any significance to the order here, it is impossible to say, but the fact remains that he suggests that that is revelation in so-called inspired utterances, which is in accord with the demands of human understanding, and not the reverse. Rational and revealed truths do not differ from each other in their authority, but in the means by which they are attained, one being reached by intellectual, and the other by intuitional, processes. They must, however, agree. 48. God is not wholly loved independently of, but in and through all that one rightly likes and loves in life. 51. Truly Dantesque are these two metaphors and their combination, in their arresting strength. Intense love does draw as with cords, and does bite as with teeth. 52. The "flying Eagle" of Rev. IV, 7, which the early Church took as the symbol of St. John, the author of the most spiritual of the four gospels. 57–63. The following list of objects of love is given to show that any real love of God cannot be a purely theoretic or idealistic one. As a matter of fact one loves God, because one loves life in general and particularly one's own case; because one is drawn by the nobility of the idea of self-sacrifice embodied in the at-onement of Jesus' death on the cross; and because one clings to the sure, though necessarily indefinite, hope of spiritual survival after the death of the body, in a state of conscious existence which shall justify the present one; and, finally, for the knowledge of God which is open to man's inmost intuitive self. 64. These last three lines of Dante's answer are printed as a separate paragraph, as a tribute to their incomparable beauty as a poetical summary of all the infinite likings, interests, loves and enthusiasms of which human nature is capable. 69. This is probably the song of the four symbolic beasts of Rev. IV, 8, in praise of the Triune God, whose eternity spans the endless duration which man's intellect divides into past, present and future. 68. Beatrice, "my Lady," here stands out in marked contrast to the rest, who here represent the Revelation and the Church, upon whose data, and by whose authority, the great thinkers seen in the sphere of the sun, developed their Theology. 70–75. The membranes of the eye. Per-

ception is the result of the physical action of outward objects combined with intellectual habits and the soul's spiritual memories. 76. Though temporarily blinded by the light of the Love which St. John represented, Dante, strengthened by the experience, has his sight more than restored, on turning to look at Beatrice, that inmost self of his which had been throughout superior to her own functions. 82. The reader must for a moment acquire something of a "medieval mind," if he wishes to understand how Dante could bring Adam in here. A literal belief in the Genesis story as an historical account of the origin of the human race, did for him, or will, of course, for any now, materially change Adam's significance. As a matter of fact Dante's interest in him is rather one of curiosity than a spiritual one, as will be seen. 89. Dante is as much surprised at meeting the ancestor of all men, as he was at meeting that of his own family, Cacciaguida; and as curious about him as he was on meeting Ulysses in the Inferno. 91. The reader is hardly to be blamed here, if he feels that the growing sublimity of the poem is somewhat interrupted by Dante's intellectual curiosity, and by his apparent playing with the possibilities of the situation. According to the story, Adam was born "ripe" in the sense that he never was a boy, and that may have accounted for something; and then his sons and daughters did have to marry each other, which may have accounted for more. The *pomo*, however, does not have to be translated "apple," as both Longfellow and Butler translated it, but as, long before them, Cary did not. *Mela* is the Italian for apple, and the connotation with Adam ought to have proved impossible. An Italian note seriously suggests that calling Adam a fruit was not very delicate on Dante's part, since it could not fail to remind Adam of his sin. Another explains "alone" by reminding one that Eve was an integral part of Adam. A man and a woman, it is true, are only halves of a whole human being, the real human unit being the ever flowing unit of the family, since woman-less men and man-less women, and childless parents are as such abnormal and incomplete. 97. Commentators disagree as to the happiness of this simile, which is to the effect that Adam showed his interest by the motions of the refulgent light which concealed him. 103. This is a very wonderful statement of a truth not sufficiently recognized. From the spiritual point of view one can understand an intellectual or material fact, while the reverse is impossible. From an intuition one can reach an intellectual statement, but from the latter alone one cannot reach

an intuition. 109. Of these four questions the only one which we should nowadays feel worthy of the occasion, is that which Adam answers first, namely, what was the nature of his sin. 110. This line identifies Dante's Terrestrial Paradise so beautifully described in the Purgatorio, with the Biblical Garden of Eden. The "flight of stairs" is the ascent from heaven to heaven leading to the presence of God in the Empyrean. 115. An ethical point of capital importance. Spiritually, sin does not consist in this or that wrong thing done, but in the disobedience of the sense of right which every individual conscious spirit shares with the Universal Spirit, and which is theologically called disobedience of God. Sin banishes one from the garden of happiness in one's own consciousness. The Garden of Eden story is a marvellously true mythical statement of a universally common spiritual experience, which is reënacted every day. 118. Adam, according to figures given in Genesis and the calculations of Eusebius, lived 930 years on earth, and 4302 in Limbo, whence he was removed by Christ, when the latter "descended into Hell." Christ having died at the age of 34, 1266 years had elapsed from the Crucifixion to the date of Dante's Vision, 1300. 124. Dante had previously thought the language Adam spoke had been used by all his descendants until the Confusion of Tongues which preceded the Deluge, and only by the Hebrew race since then. 133. No one seems to have discovered Dante's authority for the statement that *I* was the oldest name for God, though it has been suggested that his source may have been a cabalistic one. An entirely non-scholarly guess is here ventured that Dante might have meant the Italian *I*, a frequent form of *io*, possibly suggested by Exodus III, 14. "And God said unto Moses, I AM THAT I AM: and he said, Thus shalt thou say unto the children of Israel, I AM hath sent me unto you." There could be no better name for God than one meaning The Self Existent. "*EL*" is the usual name for God in Hebrew, and means the Mighty One. 139. The sun changes quadrant every six hours. There were many guesses as to the length of Adam's stay in the Garden of Eden; Dante seems to have chosen the shortest.

CANTO XXVII

1. This constantly repeated praise of the Trinity is, of course, but a symbol of intense spiritual interest in all the significance of Universal Consciousness for which the formula of Father, Son and Holy Spirit stands. It is the song which all conscious existence is singing anyhow, wherever life is enjoyed. 4. It seems as if no one but Dante could have thought of such an expression of universal love of life as "the smile of the universe." 8. This should not be taken to mean either a love, or a peace, with nothing further to do, which would make them intolerable. Even the God of Peace and Love is "ever a Fighter," and Victory is one of the names by which he will be called by Dante. There will always be more worlds of matter and evil to conquer. In the spiritual world the static is swallowed up in the dynamic. The "wealth assured" consists in the perfect consciousness of being on the side that is Right. 10. Of the four flames, the three examiners and Adam, that representing St. Peter not only flames forth more brightly, but with a red color which is at once shared by all the other gathered spirits. 13. As if Jupiter were to turn red, or Mars grow to Jupiter's size. The illustration drawn from the colors of the two planets is certainly "a whimsical figure," but, like many of Dante's figures, so startling that it compels appreciation of the intensity of the poet's feelings. So strange a mixture of metaphors would be impossible to one who did not, like Dante, conceive of the inner interfused unity of all Nature. 16. Sharing Peter's feelings, the rest instinctively become silent, for him to speak, thereby showing the solidarity among individual spirits in the spiritual world. 22. This terrible invective is the strongest Dante hurled against Boniface VIII, who was Pope in 1300, the date of the Vision, though not of the poem's composition. It is wholly in the spirit of the old prophets of Israel, and is rendered the more emphatic by the threefold repetition of "my place." Though legally filled, in spite of the corruption by which Boniface procured his election, Peter declares that, spiritually, his office as Jesus' representative, is in God's sight now vacant. 25. St. Peter was

buried in Rome according to ancient tradition. Dante never forgot the impression made upon him by the corrupt morals of the Papal court on the occasion of his mission to Rome from Florence just before his exile. 26. The Pervert is Lucifer, whose fall from Heaven is briefly told in the Inferno, XXXIV, 121, and most impressively in Milton's eloquent description in the Paradise Lost, I, 44. 28–36. The red of angry indignation here compared to the brilliant sunrise and sunset coloring of clouds — a picture which should be as significantly recalled as is the rainbow which reminds one of the Deluge promise — is in marked contrast with the pallor on Beatrice' face. When the representatives of Revelation and the Church turn red, Beatrice the inmost spirit of man turns pale. 36. A reference to the Gospel account of the eclipse of the sun, or of "the darkness over all the land" at the Crucifixion, the "Supreme Power" recalling the "Jove Supreme, Thou that wast crucified on earth," of Purg. VI, 118. It is the essential solidarity of all spirits that underlies the magnificent conception that the physical death of the greatest human spirit was shared by the Father Spirit Himself, which may be true of the death of all that lives. 37. St. Peter's voice changed as much with indignation as his face had changed from what each had been during his sympathetic examination of Dante. 40–45. Linus, Cletus, Sixtus, Pius, Calixtus and Urban were all early successors of St. Peter as Bishops of Rome, and martyred overseers of its Christian converts from St. Peter's death to 230. Cf. Inf. XIX, 1–4. 46. "We never intended that our successors should treat the Guelfs as sheep, the Ghibellines as goats," as Professor Grandgent puts it. Dante's feeling about the relation of the Pope to all Christians is that of those who feel that, when once elected, the President of the United States should act as President of the whole American people, and not as that of a temporarily dominant party. 49. Ever since 1229, when fighting against Frederick II, the Papal troops had worn as a device the Keys of the Church. Dante had already attacked the Papacy for waging war on Christians, namely in 1297, when Boniface struggled with the Colonna for Palestrina (Inf. XXVII, 85–90). 52. The Papal seal, bearing an image of St. Peter, was used for confirming falsely warranted concessions and privileges granted solely for the money they brought in. 57. *Difesa* means 'protection,' but is used in the exclamatory sense of Vengeance! 58. Seen from 1300, the deeds of Clement V, a Gascon, Pope from 1305–1314, and of John XXII, of Cahors, Pope

1316–1334, were like a devastation of the patrimony of the Church, which was the fruit of the martyrs' blood. In 1309 under Clement the seat of the Papacy was removed from Rome to Avignon. Cahors was the nest of usury in Dante's age. The inference is that Gascons and Caorsines were elevated to dignities rightly belonging to Romans. 61. This Scipio is the conqueror of Hannibal. 63. A return on Dante's part to the assured hope that a deliverer would be sent, which may be linked with his Veltro prophecy (Inf. I, 101), and with that of the DXV (Purg. XXXIII, 43). This mention of John XXII suggests that this passage was written no earlier than 1316, and hence after Dante's bitter disappointment regarding the Veltro-like Emperor Henry VII, of whom he hoped so much, and shows that in spite of the latter's death, Dante still believed in help from Heaven. 64. Peter but expresses here Dante's sense of his duty to reveal the whole inner vision of his soul. A man's responsibility with regard to truth, is to look fearlessly and humbly with all the visual powers given him, and then, as fearlessly and as humbly, sincerely report what he has himself seen. Whether it be like what had been seen, in the past, or by others, is not his concern. 67. The return of the gathered triumphant spirits to the Empyrean above, is almost magically compared to an "inverted snowstorm." Snowflakes of large size must have been frequently seen by Dante, when crossing his country's mountains, judging from his impressive references to them. Cf. his comparison of the flakes of fire falling in the seventh circle of Hell, to "flakes of snow that fall on windless Alps." (Inf. XIV, 29.) 69. The sun is in the constellation of Capricorn in midwinter. 72. The Church Triumphant had in this sphere come to meet Beatrice and Dante, as the symbolic Chariot of the Church Militant had done in the Terrestrial Paradise. 77. Before leaving the definite material world, Dante is to have one more retrospective glance at the earth seen as a whole and think of it as the "little threshing floor" of human struggles where the grain is winnowed from the chaff. 79. Dante imagines that since he was in the constellation of the Twins he had revolved with the Heavens from a position perpendicularly over Jerusalem to one perpendicularly over Cadix, 90 degrees, or six hours away. The "climates" were inhabitable zones parallel to the equator, into which ancient geographers divided the old world. The first was the one nearest the equator and extended 90 degrees from the Ganges to Jerusalem, and 90 more from there to Cadix. It is, therefore,

9 P.M. at Jerusalem, and Dante being over Cadix, can look westward over the course taken by Ulysses (Inf. XXVI, 106), and eastward almost to the shores of Phoenicia, whence Jove in the form of a bull was fabled to have carried the maid Europa to Crete. 85. The astronomical reader will wonder at Dante's thinking he could see so far toward the East, since, the sun being in Aries, two constellations or 30 degrees away, the Phoenician shore must have been unlighted by the sun, and hence invisible. Professor Grandgent suggests that Dante covered the difficulty by the word *presso*, "nearly" to the Phoenician shore. However this may be, Dante saw it with his mind's eye.

THE NINTH, OR CRYSTALLINE HEAVEN. THE PRIMUM MOBILE, THE LINK BETWEEN THE MATERIAL AND THE SPIRITUAL WORLDS. EARTHLY CUPIDITY 318–323

88–96. After this last glance at the outer material world below him, Dante turns eagerly inward to see how much nearer he has come to the heavenly Beatrice, who more than ever fuses that consciousness of his inmost self which links him directly with the Universal Spirit, with the soul of the dead Florentine Beatrice, which his apotheosis of her had inextricably united with his own. 97. This latest sight of Beatrice marks the moment when he can leave all direct consideration of the world of matter, time and space, and rise above "the nest of Leda" the constellation of the Twins, associated with his own natal moorings to earthly life. 99. The ninth heaven, was called the Crystalline, because its sky was unbroken by stars, and also the Primum Mobile, because, receiving its motion from the Empyrean, it communicated all their motion to the spheres below. As already explained, its immense speed was due to the longing of all its points to come into contact with every point of the Empyrean which bounded it. 100. All sense of space having disappeared on account of the absolute uniformity of this outermost sphere, whose indivisibility deprived it of discreet parts, the conception of 'where' ceases to have any meaning, since to be in a certain place consists in not being in some other place separated and differing from it. Spiritually, if one could only realize it, one is never any 'where.' Some texts read *vivissime*, 'quickest' or 'brightest,' but this does not afford the evidently intended con-

trast with *eccelse*, ' highest ' or most distant. Dante means a state in which no distinction remains between nearest and most distant, lowest or highest, a state wherein one can begin to say with Emerson's Brahma: "Far or forgot to me is near." 103. This is the most beautiful variation yet of the smiles and happiness which characterize man's inmost spirit. 106. This one is, of course, based upon the Ptolemaic astronomical conception of an unmoving earth, around which moved all the known planets and the fixed stars, motion beginning with an outermost starless sphere which contained them all. 106. As to the idea of ' where,' a little thought will show that the concept of locality is purely relative to some other object; each planet, therefore, being inside the sphere of the planet outside it, is located thereby. The earth may be at a certain distance from the sun and the sun a certain distance from whatever star is thought to be farthest off, but if there be nothing to locate the latter, the ' where ' ness of the earth is evidently not absolutely known at all. The same is true of the homogeneous, chronological time used for practical purposes by common sense and science. Since, therefore, there is nothing outside the Crystalline sphere, it cannot be materially localized at all, unless it be placed spiritually where everything is in reality, namely, in the Universal Consciousness, "the mind Divine," where also is the Love, or longing for creation, which in varying degrees and manifestations is evident in all that is called life. 109. The Primum Mobile is encircled, not materially, but spiritually, by the Love and Light which supremely characterize the Empyrean. This latter is utterly, or eternally, out of space and time, and cannot be comprehended, or limited, but by the Eternal Spirit. The Empyrean is, therefore, absolutely self-determined or self-bounded. It is where it is. All this will begin to take on meaning for the reader, when he begins to realize that he himself as a soul is bound by neither space nor time, but is related solely to the Universal Spirit, to Whom he is near, or from Whom he is far, according to the measure of his light and love. 115. As the value of 10 is determined by that of its factors 5 and 2, or as their value is, by being the fifth and half of 10, so is the speed of the ninth heaven's motion unmeasured except by its relation to the speed of the inner material spheres which are its factors. No velocity can be measured otherwise than in terms of some other velocity, and if that of light be the limit, then the latter is self-measured and the measure of all other velocities less than itself. This seems to be the idea

Dante has symbolized by the Primum Mobile. 118. This of the flowerpot may seem to be a "grotesque" metaphor, but so are many in Dante's poetry, which do not indicate any lack of due dignity on his part, but only the Godlike spiritual democracy of his thought. Flowerpots are not grotesque for those who love flowers, and grow them. The roots of duration are in eternity, it sheds its leaves in what we call time. 121. Reacting for a moment from this first glimpse of eternal things, Dante's inmost self, Beatrice, contrasts with it the cupidity of men which blinds them to all but material gain in the world of their bodies, the world of space and time. 125. Boys who have climbed Italian trees for Tuscan plums know what memories of protracted rains made Dante think of *susine* and *bozzacchioni* here, as a telling illustration of his meaning. In defence of this last metaphor, an Italian commentator, Rosadi, well says: "Far from Dante the crippled and indigent poetry which cannot embrace" in its pictures "the whole of life." 130. Those who start out with the strictest observance of Lent, and honor to parents, and later on react unnaturally from early self-control and piety. The forty days of Lent depend upon the moon, since the date of Good Friday depends upon that of the Paschal full moon. 136. The best interpretation seems to be that which takes "the lovely child" to be humanity, which is physically the child of the material sun, and spiritually that of the spiritual Sun whence comes its highest light and its profoundest rest. 139. By way of accounting for mankind's aberrations in his own age, Dante here recurs to a previously expressed explanation, that the trouble was with the shepherds, the legally vacant Empire, and the spiritually vacant Papacy. Cf. Purg. XVI, 103. 142. A rhetorical way of saying that it will not be so very long before . . . January would have been "unwintered" or thrust into spring, after the lapse of 90 centuries, on account of the difference of that hundredth part of a day which distinguished the day of the Julian calendar from that of the sun's time. This was corrected by Pope Gregory XIII in 1582. 147. Another veiled prophecy of a reformation in state and church which Dante did not live to see, and which ends with a return to the metaphor of the plums.

CANTO XXVIII

1. Dante gets his first distant vision of Deity reflected in Beatrice' eyes, and on turning to look at the starless spiritual sky around him, sees his vision realized. Spiritual perception, or intuition begins in the depths of one's own consciousness. It will be recalled that it was in Beatrice' eyes that Dante first saw the symbolic Grifon reflected (Purg. XXXI, 118). 13. In expressing his initial conception of God as a Point of intense light, so infinitely small as to be practically dimensionless, Dante has spiritualized it to the fullest extent possible, while still intellectualizing it just enough to brook description in language. The Point, as such, covers the conception of Centrality which goes with Unity. If the reader will look at a perfectly drawn circle, and with his mind's eye seek its unmarked center, he will dimly see what Dante imagines himself to have seen. God is for Man a Center of Light, but in no way is He a Thing or even a mere Idea. 22. Noteworthy is Dante's fondness for the optic phenomena of the halo and rainbow for such purposes as the present, where he wants to describe a circle of reflected light, and also that white light's prismatic refraction. 25–34. These rings of fire, from that nearest the Point, whose motion is swifter than that of the Primum Mobile, to the outermost whose motion is slowest, are the nine Orders or Choirs of pure Spirits, the Seraphim, Cherubim, and Thrones; the Dominations, Virtues and Powers; and the Principalities, Archangels and Angels — Angels being the generic term common to them all. 32. "Juno's Messenger" is Iris, the rainbow. 34. Here it is to be noticed that, contrary to expectation, it is the inmost that moves most swiftly, and the outermost least so, and that all are numbered from one to nine outward from the Central Point. 38. The Point is called "pure Spark," to suggest its compressed power of initiation of the infinite fire of Life contained within itself potentially. 39. *S' invera*, best translated literally 'intruths itself,' not to lose the suggestive effect of Dante's coinage, expresses the interpenetration of

Deity and the Angelic mind, which sees God by an inner Union with Him. 41. The symbolism of the Point wonderfully expresses the fundamental demand of the human mind for Unity, whether for the material universe which it apprehends outwardly through the body's senses and the intellect's logical relating of their reports; or for the spiritual Universe apprehended by the spiritual intuitions of Consciousness. Dante's mind could not brook any sort of ultimate pluralism, material or spiritual, since for him even Hell, as we have seen, was ultimately God's Hell, as Matter may be thought of as being in the last analysis Spirit's Matter. 43. Again the connotation of motion and love. 46. Dante starts the next discussion from the fact that in the material world, as in the case of a wheel, the motion at the outer circumference is necessarily swifter than it is near the center or at the hub. 50. *Divine* is a rhyme word used here to signify swifter, but is an apposite one, since rapidity is somehow felt to connote a higher grade of being. 53. Heaven is here defined as the spirit world of pure consciousness, which is not bounded spatially or chronologically as is the world of matter, which permits the relativities of ' where ' and ' when,' but only by what might be called the qualitative locations of intellectual Light and spiritual Love. 55. Why the material world in the above instance is not like its model the heavenly world. 58. Untying a hard knot is another favorite picture of Dante's taken from ordinary life, and one which he uses to express solving a difficult problem. 64. The "embodied" or corporeal circles, are the nine spheres inside the outer Empyrean, which are conceived as being either actually or relatively material in their nature. The following argument is to the effect that the spheres of greatest magnitude correspond to the circling choirs which are qualitatively and not to those which are quantitatively, the greater, hence to the Primum Mobile in which Beatrice and Dante now are, belong the Seraphim who have the greatest capacity for the love and knowledge which come from direct intuitive vision of Truth. 73. How well this applies to the world's habit of measuring men and even nations quantitatively instead of qualitatively! It is thought that Dante's expression here was taken from the homely practice of shoemakers who stretched bits of paper around their clients' feet, ankles or legs, to measure them for shoes or hose. 80. The North wind, Boreas, was represented as a human face which blew three distinct winds out of its puffed cheeks; the tramontana, the grecale, and the maestrale,

which latter, from the north-east, had a sky-clearing effect. 91. Some think that *Incendio*, translated "Kindler" refers to the Point whence came their flaming light; others referring it to the circling body of Angels, translate it ' blaze ' or ' fiery ring.' 93. A reference to the old story of the inventor of the game of chess, who asked of the King of Persia as a reward a grain of corn for the first square on the board, and twice as many as for the last for each of the remaining 63 squares, which piled up, would amount to some over 18 quintillions, or 18,446,744,073,709,551,615 grains (a number not personally verified by the annotator). 94. In all literature, for those equipped with imagination, there surely is no description so simple and stupendous as this of choirs singing a song in harmonious concert, or antiphonally "from choir to choir"! 95. The Point is called "Fixed," not in the sense of locally or statically immovable, as in that of spiritually unchangeable in its quality of perfection, self-determined and determining all else by a qualitative relation to itself. Spiritually, 'where' can have no meaning other than in relation to God, since, from a spiritual point of view, a soul, or God, is physically or mathematically nowhere at all. Love of Truth, for example, is, and always will be, simply love of Truth, Truth holding the Love in the same relation to itself. 97. Dante having become somewhat perplexed as to the right order of the Angelic Orders, Beatrice here proceeds to give them, in what he had come to believe the right arrangement, beginning with those nearest God, the Seraphim and Cherubim. 100. The *vimi*, or "bonds" are the respective circles, to which they are tied by their nature. The motive force which controls their circling is their centripetal longing to resemble God, the central Point, balanced by their centrifugal lack of vision; since the measure of a spirit's nearness to God is the measure of its intuitive ability to see. 103. This third order are called Thrones because through them God was believed to pronounce his judgments. 105. The nine Orders are divided into three triads of three each, believed by some to be mystically connected with one of the characteristic qualities of the three Persons of the Divine Trinity, Power, Wisdom and Love. 106–114. This passage is essential to any understanding of Dante's religious philosophy. Happiness is measured by an intuitive vision of the Truth, by which is meant the vital Truth, and not merely its relative intellectual aspect. Love follows upon vision. This would seem to be the truth that broke upon Guinevere at last, when she cried: "We needs must love the

highest when we see it, Not Launcelot, nor another." (Tennyson's Guinevere.) As to the merit of any individual's vision, that depends upon the grace of God received through the individual's inheritance and environment, and upon the use of it, which his own good will freely chooses to make. The Angels, therefore, are graded according to the degrees of their love-crowned insight into the truths of Reality. 115–120. These two beautiful terzine, emphasizing as they do the eternal spring-like nature of spiritual existence, unspoiled by anything like a winter-bringing autumn surely expresses an endlessly creative and dynamic, rather than a final static condition. As this interpretation constantly urges, it is through his poetry that Dante breaks the bonds of the more or less dead theology to which he was formally bound, and which he had to use as material for his creative intuitions. In autumn the constellation of Aries, the Ram, is directly opposite to that in which the sun then finds itself. Its stars are, therefore, nocturnal stars. In line 118 *sverna*, ' un-winters itself,' came to be applied to the song of birds when spring was leaving winter behind. The whole line's poetry seemed to justify omitting in the translation the word ' Hosannah,' or ' praise of God.' 124. Dominations, Virtues and Powers are called "goddesses" because these words are in Italian of the feminine gender. 127. This terzina expresses the inward nature of the organization of what is nothing but the refracted prismatic light of the Universal Power, Wisdom and Love which in fusion are God, the Spirit of Reality. As such it may be called a manifestation of Christian mono-polytheism, which is as humanly natural as was the esthetically beautiful mono-polytheism of Greek and Roman Paganism, or, indeed, as is the intellectual one with which we are familiar, without always recognizing it, in the hierarchy of laws of modern Science. 130–139. What follows explains the origin of Dante's information on the Angelic Hierachy developed in this wonderfully imagined canto. St. Paul is believed to have seen it all in the vision granted him when "caught up into the third heaven" (2 Cor. XII, 2), and was then supposed to have communicated what he saw to his disciple, Dionysius the Areopagite, who set it down in his *De coelesti hierarchia*, of which in Dante's time he was still believed to have been the author. It later was recognized as the work of a neo-platonic author of the fifth century. Gregory the Great, bishop of Rome, arranged the Angelic choirs in a slightly different order.

CANTO XXIX

1–9. A poetico-astronomic way of saying that Beatrice was silent for the smallest perceptible moment. The children of Latona are Apollo and Diana, the Sun and the Moon. When the one is in conjunction with Aries and the other with Libra there is an instant when one is about to rise and the other about to set, so that the circle of the horizon may be thought of as forming a belt around the midst of both. Here Beatrice is described as able to gaze upon the Point, while Dante is still unable to do so. This seems to mean that man's inmost subconscious or superconscious self apprehends God long before his conscious self can. This cannot possibly apply to any abstraction, since the whole teaching implies that Dante is not yet concretely himself enough to look directly at the God of Life. Some take *si dilibra* to mean 'is un-balanced.' 12. Real spiritual locality and time, 'when' and 'where,' being qualitative and inextensive, are measured only qualitatively with reference to their relation to the Perfection, Universality and Eternity of God. The difficulty about all this is simply that of getting oneself to think spiritually instead of merely intellectually. 13. The question here answered, why God created the Angels, is similar to the question why the sun's white light is refracted into the prismatic colors, in that it suggests that no more than God is are the Angels conceived to be Things even to the extent of being personal individuals produced by the combination of spirit with material bodies in space and chronological time. Dante's wonderful intuition is that of the desire of self-existent Splendor to see itself reflected in other beings at once self-existent and dependent. This divine motive of creativeness can be imperfectly appreciated by referring to a human spirit's love of having a family, which will reflect his own consciousness of existence, and to his joy in seeing himself reflected in all that they are in turn materially or spiritually able to create. That conscious-

ness of one's own existence which is fundamental to spirituality, is perfectly expressed in the words *I am*, which, in their degree of significance, all conscious beings can and do inwardly utter. 16. The next question When? is answered, when one recalls that the relativities of homogeneous time do not apply to essential existence, the nearest approach to a realization of what 'Eternity' stands for, being 'for ever, but without thought of beginning or end.' In other words, creation has always been going on, is going on now continuously, and will always so go on. Beautiful certainly is the conception of Pure Love endlessly refracting itself in other loves, self-pleasing being a final motive complete in itself. Why and when did Dante compose the Divine Comedy? Why does any one try to translate or interpret it? No mere learning will completely answer such questions. As to where it all occurred, the answer is where all real events happen, namely in the world of spiritual consciousness, and not in space. Let the reader ask himself where he himself (not his body) really is, and he will begin to get an inkling of what is meant. 19. Creation having been beautifully described in this terzina by a reference to the words in Genesis I, 2, "And the Spirit of God moved upon the face of the waters," the question What happened, or what was God doing before creation? which any child is apt to ask, is answered by the statement that there was no time before creation, or after either, since spiritual creation is an eternal, continuous event. Reality has but one tense, the ever flowing and indivisible present, with a sense of purely qualitative priority of its own, whose significance may be dimly suggested by the thought that Love in God is prior to Wisdom, as Wisdom is to Power, or as Spirit itself is prior to Matter. 22. By "form" Dante means spirit or character, and by "matter" its inverse, or spirit spatially extended. One way of explaining their distinction is to contrast a thought with its extension into separate words which may in turn be further extended into syllables and letters, the latter, if taken by themselves, being the pure matter of the thought or feeling, idea or intuition, which, while still unformulated, is in turn suggestive of pure spirit. 24. Some think that by the "three-stringed bow," Dante is again suggesting the Trinity, since in all creation the divine qualities of Power, Wisdom and Love are fused. Old commentators say that there were such bows. 25. This to the effect that all three were (or are) simultaneously created, there being no chronological order in creation, as there is in merely physi-

cal making, or manufacturing. 31. With the creation of the above, their order was simultaneously created, order being the system of relations that actually obtain, since there is no such thing as disorder, which is merely a word for the disappointment one feels at not finding the order one expected or wanted. The universe and its order *are*; there never was a state of nothingness or disorder, from which the universe and order came into being in time, since creation is an eternal and not a spatial or chronological event. The "substances" represent pure spirit, the highest being the Angels. 34. Lowest, spiritually, not locally, is "pure potentiality," or brute matter in its inorganic form unconnected with life. This conception represents the flux of the material world as it undoubtedly is, not only when still unaffected by life, but when still undifferentiated by man's senses and intellect into what are called things. It is called "potentiality" so as to describe its ability to receive the impress of spiritual and intellectual life. Lines 34–36 in the translation collectively form four normal blank-verse lines, and are printed as three for the sake of the page. It seemed impossible to compress them, and make the thought clear. 35. Linking the two inextricably is embodied spirit, represented in Dante's allegorical system by the heavenly spheres, conceived as the agents of the action of pure spirit upon pure matter. This means that when spirit has been individualized, or, in its highest forms, has attained personality, that individuality will always endure, because of being the only imaginable goal or object of creation. 37–42. Dante here disagrees with St. Jerome's notion on the subject, and refers to inspired texts in Scripture, notably to Gen. I, 1, where one is told that God created both heaven and earth "in the beginning." 43. Independently of the intuitions or imaginations of Scripture, reason would take the same ground, namely, that no time could have elapsed between the creation of angelic activity and their action; there must hence have been heavenly spheres for them to act upon. This is similar to the immensely important intuition that a God that does nothing is nothing. Creation, therefore, did not occur at a definite chronological date, leaving God with nothing to have done before, and nothing to do since. He did not become, but *is*, a Creator. 46. The Angels being but symbols of God's refracted self-expression, their creation occurred independently of any notions of space, time or mechanical causation, such expressions as "in reality," and "in eternity," though vague enough, would seem to be the best means

of stating the truth. 49. Dante here takes up again the myth of Lucifer's fall, a part of which he told in the last canto of the Inferno (XXXIV, 121). Practically immediately after their creation seems to be what is indicated by "counting twenty." The first act of those who rebelled was an expression of discontent with what by nature or grace they were. The solid earth is the lowest of the elements, the others being water, air and fire. 52. The circling of the loyal Angels is an expression of their proud obedience, in contrast to the "cursed pride" of Lucifer and his fellows. The whole myth is an expression of the potential negative evil qualities which necessarily go with the positive good ones, wherever real freedom of choice is predicated. 55. Disobedience, in a free world, is necessarily possible, but as necessarily involves the opposition of the forces of spiritual life, expressed here by "all the burdens of the world." 58. What the loyal Angels recognized was that their intelligence could not be independent of the goodness of which it was only an instrument. This seems a much more acceptable idea than that of gratitude for an existence, they, of course, could not have asked for, or wanted. 64. God's grace, or what by inheritance or environment any conscious spirit happens to be, is due to God's will; merit begins with the voluntary use that is made of it. Whatever may be thought of the actual concrete existence of Angels, all this is imaginatively attributed to them, simply because it is all true of concrete human spirits, who are responsible not for their existence, but for what they freely and consciously make of themselves. 67. "Consistory," a term generally used for ecclesiastical gatherings, is here applied to the assembled Angels. 70. Dante now proceeds to combat some of the teachings of professors in the theological schools of his time. Angels being thought of as definite concrete conscious beings, the question was whether they could be supposed to have memory, as well as intelligence and will. Opposing to some extent the teaching of Thomas Aquinas, Dante held that intuition superseded memory; by the latter one recovers a vision of truth that had lapsed from consciousness, which could not occur in a perfect being. 76. Seeing everything in God, that is, intuitively, by a direct act of the mind, such beings as Angels are conceived to be, simply do not need memory, which in human spirits is that by which one recalls what one really knows but which had been thrust out of consciousness by a present thought. 82. Blaming all for their mistaken teaching, Dante is specially severe

toward those who taught what they did not really believe, an accusation which hits many teachers in all ages, the sincere belief of the teacher being spiritually the most important part of his teaching. 85. Dante's age must have been like ours an age of intellectual fads, and educational sensationalism. What follows is a very incisive criticism of the teaching of philosophy, which may still be applicable. Instead of there being one gradually developed philosophy, there were almost as many competing philosophic systems as there were philosophers. 88–96. In upholding the claims of the teaching of Scripture against secular philosophies, Dante is here supporting the claims of truth intuitionally arrived at, against what was merely the result of purely dialectical and logical processes, for it is evident that by "the Gospel's voice" he is referring to its spiritual teaching and to its self-supporting authority. 97. Taking as an illustration the account of the darkness that came upon the earth during the three hours of Jesus' crucifixion (Matt. XXVII, 45), he deprecates attempts to account for it either by postulating a miraculous regression of the moon in order to eclipse the sun, or by insisting that the sun's light was itself extinguished. Some texts in line 100 read *e mente, chè,* 'he lies, for,' instead of *ed altri, che;* but I agree with Professor Grandgent in following Dr. Moore's text, rather than Vandelli's. All that the three Gospels which record it say, is that there was darkness over all the land. Now whatever caused it, or whether or not it really was dark, the vital truth is that the statement historical or legendary, symbolized the moral and spiritual darkness which made the crucifixion possible. Spiritual facts cannot be explained by material explanations. 103. Lapo and Bindo, nicknames for Jacopo and Ildebrando, were common names in Florence, like Jimmy and Johnny. 107. Not only did Dante feel that the pulpit was exclusively the place for spiritual teaching, but that Christians were responsible for their ignorance if they put up with its desecration and degradation by being devoted to intellectualism. All churches would have their hands full if they limited themselves to teaching people that they *were* souls first, and intellects equipped with bodies last. Christianity, for example, has vitally nothing to do with the flora and fauna of Palestine, nor are there any real evidences of Christianity other than Christianity itself. 514. The simple moral and spiritual teachings of Jesus were their defensive and aggressive weapons. 115. Dante (the reader must judge whether rightly or wrongly), would not have approved

of any Billy Sunday methods. 117. The cowl of the preacher, generally a monk, puffs up with self-satisfaction, at having, according to the culture of his congregation, entertained them, while oblivious of the fact that his duty was exclusively to uplift or reprove. 118. The bird lurking in the tail of the hood or cowl is the Devil. 120. A reference to the gullibility of people on the subject of indulgences and official forgiveness of sins without regard to the spiritual authority of the agent or of the spiritual state of receptivity of the sinner. 124. St. Anthony was a famous hermit in Egypt during the fourth century, and since represented with a pig under his feet, to symbolize his overcoming the Devil's temptations to incontinence, pigs came to be held sacred, and given a sort of right of way. This whole passage is a terrible satire against popular credulity, monastic degeneracy and ecclesiastical corruption in Dante's time. 127. Beatrice here returns to the interrupted subject of the Angels. 130–135. Angels being properly believed to be innumerable, Dante hastens to remark that when Daniel said of God that "ten thousand times ten thousand stood before Him" (Dan. VII, 10), it was only a way of expressing an uncountable number. To ask how many Angels there are, were the same as to ask how many points there are in the circumference of a circle, and results from forgetting that what is purely spiritual is not numerable or quantitatively computable in any way. 136. These last three terzine declare that there are as many distinct visions of God as there are imaginable spiritual eyes. 142. The measure of the Power, the Truth, the Beauty and the Goodness which in fusion are the Spirit called God, is the measure of the infinite forms of power, truth, beauty and goodness great or small, which universal life creates and reveals; while the ultimate mystery is the ultimate Oneness of the Light which is refracted and reflected in infinite gradations of concrete conscious selfhood. This Canto, then, may well be called the canto of the doctrine of Unity in Multiplicity, or of the Multi-Unity of God.

CANTO XXX

1. This is poetically a beautiful, but astronomically a somewhat involved, way of saying that Dante calculated that on earth the time was about an hour before dawn. The circumference of the earth being then thought to be 20,400 miles, the sixth hour, or noon, would be some 900 miles, or about an hour, more away than a quarter of the above. Under these circumstances the shadow cast by the earth will be almost on a level with the horizon. 4. The deep heaven, as seen from the earth, is that of the Fixed Stars. 7. The sun's brightest handmaid is Aurora, the dawn. 10. The Angelic host is called "Triumph" because it is the assembly of the continuously victorious forces in what is, since dynamic, an endlessly fighting spiritual world. 12. The Point represents the God who is in reality greater than the Universe, as any known spirit is greater than the matter it informs, but who to the eyes of sense and intellect has to be represented as spatially at the center of that which He spiritually contains. Does a thought contain the words which express it, or do they contain it? 13–21. Little need be said of the next three terzine, as of so many in the rest of the poem, but to call attention to the exquisite delicacy of this latest tribute to Beatrice. When the Angelic host momentarily fades from Dante's sight, she is all that is left him to look at, and represents his own inmost spirit fused with that of the woman he loved, a double soul so perfected now that its beauty could only be measured by God's enjoyment of it. The perfect spiritual unit, Dante seems implicitly to teach, is a unit composed of the fused spiritual man and spiritual woman. 23. By a "tragic poet" Dante meant one whose style is exalted and conventionally formal, whatever its subject; by "comic" one whose style is unconventional, colloquial and familiar, without regard to the modern connotations of the comical. 28. From his first meeting the little nine year old girl, Beatrice Portinari, as recorded in the first paragraph of the *Vita Nuova*, until the apotheosizing vision of her now described. 34. Here Dante seems to

mean that if Beatrice is to receive greater praise than he has given her, it will have to be by a greater poet than he. None such has arisen, and none has undertaken to say more of the potentiality of the human spirit than has Dante. 38. The following definition, or description, of the Empyrean, the real Heaven of which all the others are but partial aspects, would seem to be as perfect as it is possible to conceive. Outside of all limitations of space and homogeneous time due to its connection with the material world, this is the world of the soul, the world of the light of consciousness, a light which is progressively defined. It is intellectual light, but differs from "intellectualism" in being full of love, which latter is carefully guarded by being defined as the love of true goodness; this goodness is in turn protected by being qualified as full of joy, which finally is conceived of in terms of the highest imaginable pleasure. In short this may be called from every point of view a healthy heaven. There is no place in it for either truth, beauty or goodness separated from each other and indulged in for their own sake, but all for the sake of a self-determined, creative joy in harmony with the universal Joy. What a blow to all scientism, art for art's sake aestheticism, goody-goodyism and unmanly narrow piety or religiosity! 43. The two victorious armies, that of the loyal Angels who drove out the Rebels, and that of the victorious human spirits who conquered their temptations. The fact that the latter are to be seen in the light of the Final Judgment, that is, clothed with their spiritual bodies, indicates that Dante has transcended the necessity of seeing them veiled by the splendor of the light which concealed their individual forms. And by a spiritual body one does not mean anything material, but all that would go to make them concrete, individual, and distinctly identifiable, one with God, but not lost in Him, or in each other. 46. This momentary blindness which comes upon Dante on entering the Empyrean, may be compared to the effect on St. Paul of the great light that shone around about him, when on his way to Damascus, and contrasted with the "vermilion light" which rendered Dante unconscious when he entered the Infernal world (Inf. III, 133). 52. The other heavens are the heavens of motion; this one, the Empyrean, is the heaven which God as Love renders calm, not in a static sense, but with the calm of a will which, though actively creative, is perfect. 54. A great spiritual truth illustrated by the homely practice, familiar to those who use candles, of lighting and then extinguish-

ing them, so that they may burn better. 57. Whatever ecstatic vision may be, what is meant by it here is a sense of insight surpassing the ordinary experience of life which cannot but seem as trustworthy as any other, if not more so. 61. With this beautiful picture of light in the form of a river we reach the first natural picture formed by imagination of eternity, that of the endlessly flowing stream of time, of which one is aware in consciousness, and on which, the events of life *seem* to be strung in order like beads upon a thread. In the mystic language of the poem the river may represent the Grace of God, the flowers upon the banks of life the souls of the happy, and the sparks which come to them as bees to flowers, the Angelic ministers of that Grace. More prosaically, in a way, the whole suggests the infinite ideas, intuitions and inspirations, which mysteriously come to the happy everywhere upon the banks of time. 73. This would seem to mean that man must first get used to thinking of eternity or reality under the partially true form of endless flowing time, before he can develop his intuitive imagination to the point of seeing eternity in the form of an endless expanding circle — the Rose of Paradise. 75. Calling Beatrice the sunlight of his eyes, Dante certainly seems to suggest that she is that in his inmost nature by which he is able to perceive revelations more or less pure coming to him from without himself, through the instrumentality of an organization more or less faithful, and with the help of a science clarifying them more or less vitally for the intellect. 76. Beatrice means that what Dante is seeing now, while a symbolic revelation in itself of spiritual truth, is but a preliminary symbol of a higher symbolic picture which is merely waiting for his growth in insight to reveal itself. So of the whole poem's significance, as the present annotator has long urged. What it seemed to mean in Dante's time, and even what it seemed to mean to its author (if the latter could be ascertained), was but a preface foreshadowing its truth, as it may be seen in our age, and perhaps far better in ages still to be. So is it with all man's visions of reality, whether the reality of the spiritual world, or that of the material world called Nature, any vision of which contains within itself the seed of greater future significance. 82. Not to be neglected are Dante's references to little children throughout the poem. Noteworthy here is also Dante's humility in comparing himself to a baby. 88. The "eaves of the eyelids" are the lashes. 88. This sudden transformation of the endless River of Light into the in-

finite rose-like expanding circle of Heaven, is the natural result of an effort to grasp the continuous flow of heterogeneous time as consciousness knows it, for the purpose of forming a momentary, static picture, which can be grasped intellectually as well as spiritually. It is something, perhaps, like projecting reality in four, into the familiar three dimensions. With this transformation, the bee-like sparks and flowers are seen as the Angels and the blest, "both courts of Heaven." 97. In terms of splendor, or glory, Dante sees the twofold host of Heaven as the hosts of Triumphant Victory. Attention has been well called here to the fact that in lines 95, 97 and 99 of the Italian, Dante repeats in rhyme the word *vidi*, 'I saw,' as if to emphasize the fact that in his spirit's eye he actually saw what he is describing, and to assert that reality permits such vision of itself by man. 103. This immense circular sea of Light which forms as it were the floor of the Empyrean, is conceived of as emanating from the Point which is God, and as being reflected back from the outer surface of the outermost sphere, the Primum Mobile, which communicates to the other spheres the motion and life it has absorbed. It is thus, it would seem, that any total synthetic conception of Heaven or reality is a reflection from partial conceptions received in the concrete world of individual facts of which any individual consciousness may be aware. 109. This of a hillside reflected in a body of water at its foot is not only one of Dante's most beautiful pictures, but is one which exactly suggests Dante's still indirect vision of those individual spirits who, being originally emanations from Spirit, have "returned" to the spiritual world, their home. 115. This comparison of what is imagined as an infinitely vast amphitheater having God as its center, to a rose formed by rows of petals rising around its yellow, is Dante's last picture of the scene of his final vision. 118. There is certainly no limitation to the poet's claim here of what complete vision of reality must cover — the quality or inmost nature, together with its potential extension into spatial form, of what, as a whole, he calls Joy, the supreme, creative form of conscious existence of which man is aware. 121. This terzina states an absolutely fundamental spiritual truth. As soon as the soul has attained such a height of self-conscious being as to know itself directly related to God, it ceases to need, though it may use, any form of mediation, such conceptions as "near" or "far" having ceased to have any significance. In fact, one cannot truly think spiritually, until one is willing and

able to wholly relegate intellectual forms of thought to the concerns of one's material body and its relations to the material and logically intelligible world. With this canto, whether he like it or not, the reader is wholly out of the field of mathematics, logic or history, except in so far as language is still forced to use them as dim media of expression. 124. The "yellow of the Rose" is the sea of light at its center; the Sun here being, of course, God, the eternal year of whose life is not one of waning seasons, but of an endless spring, ever turned creatively and newly toward a future. Men often suggestively speak of wishing they could "see a future." Now a spiritual philosophy holds that God does, and with Him do all spirits for whom, as to Dante and Browning, "the year's at the spring." 129. Dante's comparison of the assembly of the blest to a convent of white robed denizens is one natural enough to the religious expression of his age, but binds no one to any other conception than that of a society of white-pure spirits, who from endlessly different points of view agree in being one with each other in loyalty to the source and goal of their nature. This agreement any age can clothe as it likes. 131. With this we run into what undoubtedly seems to be an intellectual limitation of Dante's wonderfully spiritual vision. He seems to have thought, and "meant," here, that the end of the world was not far off, and that the number of human spirits to be "saved" was a limited one, however great; and that, hence, few now were the seats of those who had not yet "returned" home. Suffice the suggestion that to the annotator neither numbers and quantitative computations nor historical dates have any significance in the field of spirit. It is hard for every age not to think of itself as in some respects, the last, and yet the knowledge of one age is apt to seem superstitition to an age not very far off in the future. What does any one think people in the thirtieth century will think of some of our most solemnly accredited verities? 133. Coming to the end of what are her last words to Dante, though not her last communication with him, Beatrice touches upon two facts which present his mature judgment upon two of the most important historical characters of his time — Henry VII and Clement V. And this is apposite, since in his loyal devotion to the first, and in his bitter hatred for the second, Dante gave expression to the deepest unselfish emotions of his life. When these lines were written Dante knew that he had survived Henry of Luxemburg, who, elected Emperor in 1308, and crowned in Milan in 1311, after meeting with the

secret and at last open opposition of Clement, died at Buonconvento in August 1313, just eight years before Dante. History records that this Henry deserved the admiration for his character which Dante lavished upon him, for qualities and for a purpose such that his death not only caused Dante to despair of his own personal rehabilitation, but of that of Italy and the Empire. Italia was not "prepared" in his age, and, indeed, was not until ours, to be "set straight." Hence the vacant and yet crowned seat, which caught the poet's attention. Henry was "to be" Augustus eleven years after 1300, the date of Dante's vision. 142. Clement V became Pope, "Prefect of the sacred Forum," in 1305, and died in 1314. Dante "saw him in Hell" not only for his deceitful opposition to Henry, but for being a direct follower of Boniface VIII and Nicholas III as an archsimonist. Clement, who is the last to meet with Dante's condemnation in the poem is evidently not mentioned as a "personal" enemy, but as one who utterly faithless to his own function as the spiritual representative of God on earth, dared to interfere with the performance of his duty on the part of God's other secular representative, the only loyal Emperor of his age. With the exception of a final contrasting of Heaven with Florence in the next canto, this is Dante's last contact with the historic world's spiritual and moral affairs.

CANTO XXXI

1–18. The host of the blest forms the petals of the snow white Rose of Heaven, while the host of Angels is compared to bees flying to and fro between the souls they feed with Truth and Love, and God, the source of their supply. A wonderfully simple and yet immensely suggestive picture, when one realizes that man's higher nature actually lives upon the endless greater or smaller glimpses of truth, beauty and goodness which life affords, and which needs must come through different channels from one sole ultimate source. 19. The swarming of the Angels in no way hindered Dante from seeing through it all the splendor of God. While giving sug-

gestions of what has been called God's Immanence in all life, Dante seems here to provide for his Transcendence, or existence above and apart from his continuous creation, just as a human poet, or creator, while living in his creations, exists apart from them. 25. All the blest have their gaze fixed on God, or, in other words, are whole-souledly intent upon all the ever-creative truth, power, beauty and love for which the Spirit God stands. 29. Commentators are in doubt as to whether Dante meant *appaga* to be the 2d or the 3d person of the verb. 30. When about to receive his last vision Dante turns again, and for the last time, to contrast his insight into the spirit world as it ought to, and might, be, with life on earth as epitomized in the Florence which his love of her caused him to hate. 31. The Barbarians from the North, designated by the constellation of Helice, who with her son Boöthes, were turned respectively into the Ursa Major and the Ursa Minor, saw Rome in a very different state architecturally, not only from that in which it was when Dante saw it, but from its modern condition, still eminent with the imposing ruins of its pristine glory. 35. The Lateran basilica here symbolizes Rome. 37. Note the terrible contrast in this terzina as it works up to its thunderbolt climax "from Florence — to a people just and sane"! 43. Every one has had a "temple of his vow" of one kind or another, which he hopes to visit and afterward describe, and toward which he feels as Dante here. 49. This terzina needs only to have attention called to its details — faces whose beauty is such that one cannot help love them, and that not only because they reflect God's beauty, but the beauty of their own souls. 56. One can imagine easily from what follows that Dante wished among other things to ask Beatrice where she herself sat, and since she had promised him that he would be for ever with her "a citizen of that Rome, whereof Christ a Roman is" (Purg. XXXII, 102), where he himself would sit with her. It is evidently in order that Dante may actually see her in her own seat that Bernard steps in and takes her place here, as in a less important juncture Cacciaguida did, for, in spite of her removal, Beatrice' face will remain throughout "unblurred by aught between" (I.78). Bernard is only her spokesman, Beatrice remaining Dante's real spiritual guide to the very end. 65. Bernard was summoned from his seat by Beatrice as she had herself been summoned from hers by Lucìa (Inf. II, 97). 67. Beatrice is seated on the third round of the highest rank, the first being occupied by the spiritual

Mother of Man, Mary, and the second by Eve, Man's physical Mother. Practically therefore Beatrice is assigned as high a seat as could be given to what might be called a private spirit. Whatever, then, Beatrice may be taken to represent throughout the poem, at this climactic supreme moment she certainly represents something more concrete and individual and personal than either the Church, Revelation or Theology, which only rarely could be represented by her in the poem's allegory, and then only indirectly or in an ancillary way, as could her functions, Faith, Hope and Love, and her instrument, Virgil, or Reason. 70. Dante here says of Beatrice in an intenser way than ever yet what he had in mind when at the close of his Vita Nuova, he promised to say of her "what hath not before been written of any woman." He says that he saw her crowning herself with the rays of God's light, which she reflected, and that though at present removed from him as far as the ordinary reach of human imagination, from the utmost bottom of the ocean to the region of the highest clouds, he felt her still close to him, because now at last her face was visible to him "unblurred by aught between." As a comment on this I may be permitted to repeat words which will be found introductory to the notes on the Purgatorio: "However inaccessibly deep within him a man's inmost self may seem at times, there is, when all is said, nothing nearer to him, nor has he any clearer attainable mirror wherein to see, hear, or feel reflected, the Spirit of Universal Reality." She is, as it were, the guardian angel of his human self, the receiver and interpreter of what is called Revelation, the user and guardian of organizations such as the Church, the University and the State, and intuitionally the inspirer and quickener of Theology and Philosophy, all of which must ultimately depend upon man's inmost consciousness or spirit, as it in turn depends upon that Universal Consciousness or Spirit, whose Life, Light and Love it reflects. Objectified in the allegory of the poem as the spirit of Dante's Florentine love, in seeing her in her place in Heaven, Dante sees what will be his own, when he shall come, like the spirit of Justinian (V, 124), to "nest himself in his own light," while also reflecting God's. 79. This is Dante's last address to Beatrice. Though more than the Faith which is but one of her functions, she is that whose power to believe is the justification for his infinite individual hope. For all that he has been given to see in Hell, Purgatory and Heaven, he recognizes that his thanks are due to her. His long experience is de-

scribed as a passage from the necessary slavery of one who lives in the body, to the freedom of one who lives in the spirit. Finally, in words which bring with them a sudden reminder that the speaker is a human being still living on earth, is a beautiful prayer that when he dies, his spirit may still be in the state it had reached at this stage of its great vision of Reality, which the Divine Comedy embodies. One wonders how soon before September 14th 1921, it was that this and its following cantos were written. There is a tradition that the last thirteen cantos of the Paradiso were lost, and only found, apparently miraculously, after his death. Cf. Dinsmore's Life of Dante, pp. 220–222. 92. Though no longer in articulate words, this ineffable smile of Beatrice is the last recorded communication with Dante in the poem, of her who was the spiritual link between his limited historical self and Him who is the Eternal Source of all selfhood and personality, whether historical or "eternal". 96. Bernard had come at the instance of Beatrice, who received her commission directly from the Light and Love of God, represented by Lucìa and the Virgin Mary. 100. In the beautiful and profound symbolism of Catholic theology the mother of Jesus has come to be worshipped by some Christians as the Mother of God's Son, and, hence, as the Queen of Heaven. As unwilling as unable to take sides pro or con in this question, the present annotator can only say that to him the worship of the Virgin Mary represents the highest form of that reverence for Motherhood which mankind has always found nearest to its reverence for God, who as the Father of fathers cannot be imagined as feeling hurt by the utmost imaginable sincere regard for the Feminine, Motherly side of Divine Parenthood. This aspect of the final vision is appropriately put in the charge of St. Bernard, the founder of the Abbey of Clairvaux, and famous mystic and preacher of the second crusade, who devoted himself especially to the cult of the Virgin Mary, from whom as the symbolic representative of the Mother Love of God everything he here promises could be expected. 103. Dante's emotion at finding himself in the presence of one whom the Middle Ages revered as the holiest of its saints (Dante does not see St. Francis in the Heaven except at a distance), is expressed in terms of the experience of a rough Croatian on first seeing the Veronica, which is preserved in the basilica of St. Peter in Rome. The Veronica, which means 'true image', is a supposed picture of Jesus' features miraculously left printed on a kerchief on which Jesus

wiped the sweat of his face when on the way to Calvary. Dante tells us in the Vita Nuova that many people came to Rome to see it. 112. In having himself called "Son of Grace" by St. Bernard here, Dante seems to refer to himself as one peculiarly privileged in the Vision which had been granted him, which is true, of course, of all great geniuses of intuition. 118–129. A beautiful passage in which the greater brightness of the eastern part of the sky at dawn is used as a means of describing the intenser light in that part of heaven wherein Mary was seen enthroned. 127. The oriflamme was a red pennant supposed to have been given by the Archangel Gabriel to be used by the kings of France in war; by contrast this golden one is called the oriflamme of peace. 132. Throughout the whole poem Dante though dealing with immense, if not countless numbers, is always careful to provide for the uniqueness of individuals whether in Hell, Purgatory, and Heaven, be they human spirits or Angels; here each is distinct in his splendor and in his speed, which, as in the case of a musical note, measures its height in the scale of being. 134. Dante here exalts the beauty of Motherly Love to the highest rank of Beauty, which might be defined as the expression of Truth revealing itself as Goodness. 139. Wonderful the psychological insight of this closing passage! The fullest enjoyment of anything calls for the company of at least one other enjoyer. One loves to see some one else love what one loves.

CANTO XXXII

THE EMPYREAN. GOD. THE ANGELS AND THE BLEST. THE ORDER OF THE ROSE. THE CHILDREN IN PARADISE. MARY AND GABRIEL. THE PATRICIANS OF THE HEAVENLY JERUSALEM 372–383

1. Since Beatrice was now to be included among them, Bernard is the fitting means of guiding Dante, now that he is about to have the principal personalities in Paradise pointed out to him, and be presented, so to speak, to the Virgin Mary, who had originally commissioned Beatrice. 4. Next below Mary appropriately sits the Mother of all Mankind, Eve, whose primal disobedience made the obedience unto death of Mary's son necessary, according to what is undoubtedly one of the profoundest of man's mythically ex-

pressed intuitions of human truth. 7. Next below sits Rachel, the Old Testament representative of man's inner, contemplative life, and at her side, Beatrice, of whom the reader of the poem first heard as sitting with Rachel when Mary sent Lucia to bid her commission Virgil to help Dante (Inf. II). With the one exception when she is mentioned by Bernard in his prayer to the Virgin as joining countless other spirits in his petition on Dante's behalf, this is the last time that Beatrice will be referred to. Being also the moment in which she is individually located in Paradise, it is for the reader to ask himself finally whether, in view of all that has accumulatively been urged, Beatrice can be predominantly supposed to represent Revelation, the body of intuitions of spiritual truth expressed in Scripture; or the Church, the collective organization of believers which has been previously seen in both its Militant and its Triumphant capacities; or, least of all, the dogmatic body of Theology sufficiently represented in the sphere of the Sun. Preliminary arguments against any such inadequate interpretations have been sketched in a long note to Purg. XXX, 31. Suffice it here to say that for the present annotator, if it be granted that man can sin against God, against his fellow man and against himself, Beatrice represents the Self against whom man can and does sin, and with whom, as here, he must become perfectly reconciled and united, before he can see God. With this interpretation of Beatrice as a key, he feels that the whole poem can be more self-consistently and completely explained than with any other. 10. These are great Hebrew women, mothers of Israel's Faith, the last referred to being Ruth, the grandmother of David, the great singer of the Psalms, who repented for his sin in connection with Bathsheba. 16. Continuing the above line of Hebrew women down to the lowest row of seats are others who, from Mary downward, form a wall separating spirits of the old dispensation, on its left, from those of the new, on its right. Among these Beatrice sits highest, since neither Mary nor Eve have any natural peers. 22. Any one still disposed to count can conclude from this that, since all the seats destined to the Old Testament saved were filled, there were none of this class now left in Purgatory. 31. Symmetrically opposite to the line of Hebrew women, on the other side of the Rose, a line of men extends downward from St. John the Baptist, of whom Jesus said: "Among them that are born of women there hath not risen a greater than John the Baptist." 33. The two years supposed to have elapsed between John's

death and that of Jesus, during which it behooved the former to wait in the Limbo, rendered in the translation by "Hades," as more comprehensive than Hell, since the Inferno merely means the Lower Regions. 35. An Italian note to this line well suggests that these three were chosen to follow the Baptist downward, since distinguished as his successors in "preparing the way for the Lord," Saints Francis and Benedict as founders of monastic orders, and St. Augustine as the founder of Theology and the most famous of the Fathers of the Latin church. It is noteworthy that with these Dante did not mention St. Dominic, in spite of his admiration of his intellectual zeal. Dante thought of dogmatic orthodoxy as merely a means to a far higher end. 37. One wonders on what Dante could have based the idea expressed here that the number of the saved among Christians would equal exactly that of those who had believed in the Christ that was to come. It would seem as if mathematical symmetry were thereby carried too far into the spiritual realm. To some the difficulty seems to have consisted in finding enough spirits from the old dispensation to equal in numbers those saved from the new. 40. In what immediately follows Dante deals with the problem of the salvation of little children, who, because of their immaturity at the time of death could not be saved by reason of their personal deserts. The reader has already seen how the spiritually unbalanced logical theology of his Church and day compelled Dante to see in the Limbo the souls of little Pagan children who were neither baptized nor the offspring of those that were. 46. To quote Professor Grandgent's charming note to this terzina: "The sweet conception of an encircling sea of baby faces, all twittering with baby voices, must have charmed Dante as it charms us." As to whether this is a natural conception or not, is a question which the mothers of children who died early could better answer than any theologian. As a matter of fact, however much a soul may grow spiritually, after death it cannot be conceived as growing physically any more than it did when living on earth. 49. Dante wondering now why these children, who have nothing meritorious in their favor, are nevertheless graded by being seated at different heights, Bernard solves his questions by explaining that all spiritual gradation of happiness does not depend upon the individual's merits, but results solely from predestination, in accordance with which every individual has his own definite inheritance, and environment, spatial and temporal,

and his own range of free choice, for which fact, no explanation being forthcoming, there is no answer but that God so wills, or that what is, is. 52. As in the materio-intellectual world causation is mechanical or logical, so in the spiritual world it is the result of will, the imperfect will of imperfect spirits, or the perfect Will of God, who being simply what He is, wills what He wills. 57. A phrase well adapted to express exact correspondence. 58. Dante would probably have held with Hamlet that "there's a Divinity that shapes our ends," but would have applied it also to our beginnings, though within these limits the rough-hewing be left to the individual's choice. 63. Realizing the limits of his own imagination Dante simply states that the real world is infinitely greater in every way than man's utmost conception, thereby suggesting that it is each individual's duty to adhere to his own best reach. 65. Outwardly there must needs be a difference in endowment; inwardly, however, each one can endow himself as highly as he chooses. Dante did. 67. The reference here is to the case of Esau and Jacob, the twin sons of Isaac and Rebecca, whose prenatally destined difference related in Genesis (XXV, 22), and commented upon by Malachi (I, 2) and St. Paul (Romans IX, 10–15), suggested itself to Dante as a good illustration of predestinated difference in character and spiritual rank. 70. This odd expression is derived from the fact that in the story it was told that Esau's hair was red, this physical difference between the brothers being taken as symbolical of their God-given difference in spiritual vision, according to which they took their rank. 76. Turning next to Biblical theories on the subject of the immortal fate of innocent children, it is described as depending from Adam to Abraham on the faith of parents, from the latter to Christ on circumcision, and thereafter on baptism, all of which symbolize the potential effect of environment upon the self-determination of the individual in the shaping of character. 80. Circumcision was supposed to have been imposed on males because fathers and not mothers were believed to be the transmitters of original sin. 85. True to his belief in the gradual preparation of vision, Dante is now called to dwell upon all the significance of Mary, the symbol of pure motherly love, that it may qualify him to see all that there is of divine truth in the Christ, the symbol of the Divine sonship. Whatever be the theological expression of the truth underlying this, the fact seems to remain that of human mothers and sons the glory of the one measures that of the other.

Again, as before, *Cristo* is made to rhyme reverently with itself in lines 83 and 87. 93. Probably the greatest tribute to Motherhood in all literature. 94. The Archangel Gabriel, who announced the Christ's birth to the Virgin Mary, with the words "Hail, Mary, thou that art highly favored." 109. Beauty is derived not by the study, but by the love, of it, through reflection, "as from the sun the early morning star." 112. In this and previous passages Dante has expressed in verse all the significance expressed in art in its many wonderful portrayals of the Annunciation, the pregnant promise of a real man's birth. 116. Dante calls Patricians the great Statesmen, as it were, of the Kingdom of Heaven, whose names were prominent because of their representative historical character in the Imperial Republic of God. 118. Seated on either side of the Queen of Heaven, Augusta, are Adam, the first of those to believe in a coming Christ, and Peter, the first of those who recognized that he had come. 127. St. John the Apostle, as the author of the Book of Revelation, which was supposed to portray in prophetic allegory the whole history of the Church from its beginning to the end of time. 130. On the other side of Adam, sits Moses. 133. As on either side of Mary two of Heaven's great Patricians sat, so on either side of St. John the Baptist, seated highest on the side of the Rose opposite Mary, sat Anna, Mary's mother, rejoicing in her daughter's glory, and Lucìa, the "Kindly Light" who in the allegory of the poem seems to have been given the function of the handmaid of Love. With the mention of the latter here a hint takes one's memory back to the beginning of the poem, when light from Heaven broke on Dante's soul, and he turned back from sin. 139. This passing suggestion that Dante held his whole Vision to have been granted him like a dream during sleep, has been interpreted otherwise, but seems the more fitting when it is seen to hark back to Dante's own statement that he could not say how it was that he got into the gloomy wood with which the Vision begins, "so full of slumber was I at the moment when I forsook the pathway of the truth." (Inf. I, 10–12.) 141. This is another of those similes objected to by some critics because unfitting through their homeliness for the sublime moment in which they are used. Those, however, for whom Dante is their greatest link between what is humblest and what is sublimest in consciousness, beg to feel differently. Of such is the real kingdom of poetry. 142. God as the Holy Spirit is the Primal Love, Love being basal or prior to Wisdom and Power in the

order of spiritual logic, Wisdom and Power being as it were means to an end. 145. Harking back again to the teaching of the beginning of the Inferno, where Dante learned that he could not recover lost ground without the assistance of his Heaven-sent Virgil, and to that of the Purgatory where he had to gird him with humility, he is here told that, for the final vision of God, grace must first be asked of her who in the language of human experience best expressed the love in God's nature, the Eternal Motherly being thus made the intercessor for His Grace. Dante makes his own the following prayer by following it with the affection of his heart.

CANTO XXXIII

THE EMPYREAN. GOD. THE ANGELS AND THE BLEST. ST. BERNARD'S PRAYER TO THE VIRGIN MOTHER. MARY'S INTERCESSION. DANTE'S FINAL VISION OF GOD. THE TRINITY OF CONSCIOUSNESS AND LOVE. THE DIVINITY OF MAN AND THE HUMANITY OF GOD. ULTIMATE SALVATION 384-395

1. The beautiful prayer by St. Bernard with which this the last and greatest of all cantos begins, is addressed to the Virgin Mother in Dante's behalf, that, as the result of her intercession, he may be granted the final vision of God and of ultimate Reality, for which all that has preceded in the experience of his Vision has been a preparation. Whatever be its significance for those accustomed to Catholic forms of thought and feeling, it ought to be possible for any one to see in it an ascription to all that is divinely human, and humanly divine, in the purest Womanhood. Whatever the cold theological forms in which they may have been elsewhere expressed, the thoughts of this prayer are too profoundly true to be passed over with nothing but an aesthetic appreciation of their beauty or a mere formal acceptance or rejection of their significance. Pure Womanhood is the eternal Mother of the Divine in Man; hence the virginity or purity of the mother, and the mystic daughterly relation it is possible for her to sustain toward her own child, in so far as he is an incarnation of God. 2. It is by humility that man is raised nearest to equality with God. 3. Whether women are, as such, to

be more than potentially greater than men remains to be seen, and probably depends solely upon their ability to develop their peculiarly womanly qualities. It is interesting here to recall that in the mythical account of creation, the latter culminated in Eve and not in Adam. Pure Womanhood and Motherhood may, indeed, be the far-off divine event for which that of the Fraternity of Man is still waiting. Men know of no greater potential spiritual force on earth than the "eternal womanly" in its daughterly, wifely and motherly spheres. 6. The mystery of the Incarnation is merely the mystery of man's sense that he must and can reproduce in his own nature the very qualities of the Spirit, of whom he is conscious as the source of his life. Created by God, man must re-create in himself the God who made him. Christianity holds, in whatever intellectual terms, that just this has been historically accomplished once. 8. If a heavenly state have flowered from the roots of human nature on earth, it is due to what Mary represents. 12. Who will deny that the hope of mankind is the hope of its daughters, its wives and its mothers as the makers of men? Hence the frequency with which it has been noticed that really great men have had great mothers; of which truth Raphael's Sistine Madonna may be taken as the greatest expression in painting, for from its immortal canvas Woman personified seems to be saying: "Behold in me the mother of a perfect man!" 13. In the light of the above suggestions, which, if warranted, impose upon women, a 'Noblesse oblige,' of their own, all that immediately follows in this peerless tribute to womanhood, which incidentally throws unmistakable light upon Dante's feelings toward his own mother, wife, daughters and women in general, may be left to the reader's meditation. He that cares for the supreme qualities of grace, kindliness, mercy, pity, and that lavish giving of one's self, which is finely expressed in the word "magnificence," which Dante applied only to Can Grande, Beatrice and Mary, knows in which sex he is most likely to find them. That these finer divine qualities should be symbolically worshipped in a woman can only be objected to by those who still feel that the Christian God of Reality is a "jealous God." Man must reach reality *through* symbols, dangerous though the symbol be. 15. What man has not finally come to realize that whatever of religious consciousness he may have, he has owed it to his mother, or to some woman who in his life took his mother's place? While some may not hold that God could not be approached except through the historical Mary, all

must acknowledge that He cannot, except through the spiritual attitude for which Mary here symbolically stands. 21. Dante seems to have felt that the surviving mother of such a son and man as Jesus, must have had, and must have developed all the virtues peculiar to the several distinct heavenly spheres of his Paradiso. 22. From the "lowest drain," or pool, which well describes the Inferno, and especially its bottom, Cocytus, as the very sewer of the Universe's impurities, up to the presence of God. With this final reference to Hell, one can profitably compare Browning's definition of it as "that sad, obscure, sequestered state, where God unmakes, but to remake, the soul He else made first in vain; which must not be." (The Ring and the Book, X, 2130.) Dante had, indeed, seen all the forms of spirit life; and, next to the Bible, there is no other book in which they can be seen so completely or so well. This terzina sums up in itself the whole Divine Comedy, as the Vision of spirits in the several potential states of disobedience, of recovery and of obedience. 27. "Ultimate Salvation" is God, or, more fully expressed, that state of consciousness wherein man knows himself to be one in will and inner happiness with the spiritual Reality of all that is; and which, since *salus* means health, consists in being in melodious harmony with one's total and eternal environment. 28. Bernard has learned from his love of Mary to love his fellow man like himself. 31. This reference to the hindering clouds of man's mortality reminds one of Browning's wonderful lines which are so truly a key to Dante's teaching, that they must be referred to here in part. "Truth is within ourselves; it takes no rise from outward things, whate'er you may believe. . . . Wall upon wall the gross flesh hems it in, this perfect clear perception, which is truth." (Paracelsus, p. 34.) 33. A second definition of God, the "Highest Pleasure." If there were many who really thought God was precisely and literally that, there would be little trouble about religion. As a matter of fact, however, men do worship, and only worship their highest pleasure, such as it is. 35. As to Mary's power, does man know of any greater ultimate force on earth than that which can be exerted by pure and genuine womanhood? I take it that "the higher education of women" means just that, and not their attainment of what they are too largely getting, too much of a relatively lower form of the possible education of men; and also that this evolution of real womanhood is what civilization is really waiting for. 36. When one recalls that Dante probably died not

very long after penning this sublimest of poetical writings, one cannot help wonder what his state of mind must have been while he was waiting with "sound affections" to be freed from his mortality, after all that it had been given him to see of man and God. Dante's last prayer for himself, except that he might be allowed to report all he could of his vision, is that he may to the end be kept free from any temptations discordant with this his highest moment on earth. As an Italian commentator, Pistelli, has beautifully noticed, Dante's prayer here is that of a simple human soul, who, oblivious now of his greatness as a poet, and of his undeserved sufferings as a patriot, as well as of his merited fame, forgets all in a final act of self-obliterating humility. 38. It should be noticed that Bernard urges last of all the fact that Beatrice, as well as other saints, joins him in Dante's behalf; and this he may well do, since Beatrice is Dante's dearest, inmost self. The moment he comes to see what she has always seen, his spirit will have become fused with hers, or fused with himself in inmost harmony, and thus realize his soul's dream of itself, and so be one more of the countless realized dreams of God. 40. Mary was "beloved" by God, the Father, as his daughter, and as the mother of his beloved son, and "revered" as his human mother by the Christ in God. 41. *Ne*, "to us" may refer to Bernard and Dante, to Dante alone, or, possibly, to Beatrice and Dante. 43. Returning to the figure of the Point, God is called the "Eternal Light" as the supreme object of man's spiritual vision. 44. Theologically attributed to Mary, this is in reality another warranted tribute to woman's potential intuitive powers, which, evidently latent, are as yet but little developed when compared with what has been done for man's intellectual faculties. That may be why great spiritual geniuses seem to hold as much of woman as of man, and display a so strongly intuitive intelligence. 46. As long as man shall be a desiring animal, and as long as to the last moment of consciousness on earth he is aware of desiring, so long will his ability so to desire witness to him of an infinitely desirable world outside the compass of his body's life, as well as of an all-comprehending reality called God. By calling the vision of God which he is about to have, "the goal" of his soul's desire, Dante means that he has found within himself a basal, and satisfying principle, explaining all life's manifestations, or what might be called the ultimate, self-evident, and self-determining Axiom of the soul. 49. Meanwhile, with Beatrice' face so near to him that it was

"unblurred by aught between," Dante is already "of his own accord" gazing on high, so that he has "as he ought" already done for himself what it was now useless for Bernard, or any one else, to bid him do. Whatever help may be needed at first, the final plunge into the ocean of insight must be made by the soul itself. Thus only will he be able to share with his Beatrice her seat, and "nest himself" with her and their mutual love "*in his own light.*" But now the great vision has begun, and uninterruptedly proceeds to the last eternal word of the poem. It is described not as an act of intellectual analysis or understanding, but as one of intuitive penetration of the High Light of Living Truth, by progressive self-identification with it. Of this vision the distinguished Italian scholar, Tommaseo, well wrote that because of the sovereign nature of what Dante did say, and of the magnanimity with which he acknowledges his impotence to say more, "God has never been more greatly spoken of in human poetry." 55–66. First a passage to deplore the poverty of human speech when it comes to express the deepest intuitions of the soul, for which there is nothing but the vague language of poetic metaphors which cannot fail to convey endless varieties, if not differences, of meaning to the various receptivities of readers. As Dante suggests, there are memories of which one is aware, in spite of one's inability to recall them definitely to consciousness. The experience of dreams is the nearest one can come to it at times, for who, after the details of a dream, or even its subject, have been forgotten, has not often long preserved a memory of "the sweetness born of it," till it all melts away imperceptibly as the snow in the sun, or is scattered by the wind as were the flying leaf-inscribed oracles of the Cumaean Sibyl when her cavern was opened? Herein Dante expressed his realization that the deeper truths of intuition are necessarily individual, can but dimly be communicated to others through poetry, and can only with difficulty be organized into a common body of knowledge. Each soul must be persuaded to see its own vision itself, and so become its own authority. 67–75. Still, since a little of the general outline of inner truth can be recalled, and pressed into pictorial form, Dante voices a prayer that to him may be given the power to do his best. What follows is the answer to his prayer. He will at least be able to describe God as the Victorious God, whose Peace is eternally or continuously being won by the continuous defeat of evil by a dynamic Truth, Beauty and Goodness. The spiritual duty of being victorious, is one of Dante's pro-

foundest teachings. 76. To explain his ability to see what he did see, Dante refers us to the experience of anyone who has tried to look at a strong light. As long as he can keep up his gaze, vision is possible, but all depends upon a certain physical courage; so is it with thought and imagination. Some have greater intellectual and intuitive courage than others. Some cannot see because they do not dare look, and keep looking. Dante evidently did, and boldly claims that he saw God as only God can be seen by man's spirit, not analytically or quantitatively, but qualitatively as Infinite Value, or as a living fusion of the infinite little discrete facts of life in what might be called the Quality of qualities. Spirits, then, are values, and not things. 82. Acknowledging for the last time in his poem the Grace of God, Dante but repeats the feeling which threads the whole of the Divine Comedy, that he was peculiarly gifted by God to accomplish what had become his life work, and as distinctly inspired as a seer of truths which it was his compelling duty to report to his fellow men. It is in this light that the Divine Comedy should be read and studied primarily, and finally, and not as a mere masterpiece of aesthetic or historic literature. Its truths may be reclothed in the intellectual garments of any age's readers, but their substance must be believed, unless it is wholly to fail of its purpose, and of its spiritually cultivating possibilities. 85–90. This passage beautifully presents the conception of the absolute Unity of the whole Universe which, intellectually, man is necessarily forced to see or think of as infinitely cut up, or analyzable into parts. Therein Love is declared to be the ultimate Unifying Force, and all human experience justifies the statement; only by greater and greater love can men be fused into harmony; only by enthusiastic love of a subject of study, can its endless refractory facts be blended into one truth; and only by a loving reading and re-reading of an author over a long period of time can he be persuaded to surrender the secrets of his meaning. Analytic work will accomplish nothing but clear decks for the work of the spirit. By "substance and accident" Dante means, in terms of scholastic philosophy, the essentials and non-essentials of life, which with their modes, or habitual relations, together form all that is, or can be, the object of thought. All this Dante says he saw as forming a unity so perfect that it was a Light, at once One and Simple, which perfectly expresses the spirit's demand for a clarity that alone comes from oneness and simplicity, and not that of the intellect which tends to seek discrete and com-

plex multiplicity. Some commentators, however, seem to think that Dante meant merely that what he was able to say possessed but dim lucidity, which certainly seems a distortion of the text, and the loss of a wonderful thought. Characteristic of God's consciousness are three qualities, which mutually qualify each other, oneness, simplicity and lucidity, as they do everything when looked at from a spiritual point of view. 91. To the natural question which Dante might here be asked, namely, how he knew that he actually saw this great truth, we are given what is spiritually a sublime answer (though it may intellectually seem foolish), that the mere assertion of it, not merely by his lips but by his soul, brings him happiness. In fact, can there be any profounder or higher warrant for a belief of the soul than the inner joy which holding it produces? Hence the value of believing as happily of the universe and of God as one possibly can. The intellect has within its own sphere its own imperative demands, and so has the soul, which demands joy as a credential of what it is called upon to believe. 94. As to the details of his vision Dante confesses that but one moment caused him to forget more of it than all the centuries that had since elapsed had brought in the way of oblivion to the details of the famous Argonautic expedition of the Greeks, when the sea first saw on her surface a man-made ship. 100. Another definition of the Light which is God, is that when it has once been really seen, it takes precedence over everything. The intuition of God, unlike the God-idea, or the mere word, God, absolutely refuses to take, or to be given second place, such being its supremacy that everything else must necessarily be seen, thought and appreciated through it — a realization of which measures the difference between the spiritually religious and the victims of religiosity. 109. Coming now to the attempted expression of his final intuitions, Dante in defining the doctrine of the tri-une nature of God in terms of perfect Consciousness, is careful not to be thought to suggest anything like three Gods. God is in Himself absolutely One, as One as any Unitarian could possibly think Him to be in the perfection of simplicity. His being seen as tri-une, or as one in three, or three in one, results, Dante tells us, from the nature of man's consciousness itself which changes as it progresses in time, and innately sees itself as a subject-self and as an object-self sustaining a conscious relation to each other. 115. This conception of the Trinity is now beautifully expressed in the expression of a ring which while one, is threefold in that it can be seen

when looked at as in either, or all, of three distinct colors; or again as a treble rainbow formed by one rainbow reflecting another to which it is linked by fire. By way of re-illustrating Dante's illustration though it risk proving even more "short and weak" than he thought his, the concept of Love may be suggested. What is Love without a Lover and a Loved one? Love is a reality only in and through the actuality of each and all of these three, and in and through their fusion, "neither confounding the persons, nor dividing the substance." They are more than merely One, and more than merely three. And this is what to the annotator the Trinity can still mean, the seeing in the Supra-consciousness called God in perfection what anyone is aware of being in his own consciousness in imperfection. 124. The present translator did not feel that he could reproduce in English the wonderful definition contained in the three lines of this terzina, so perfect for its philosophic and religious content, and for the simple succinctness of its expression, in three lines of English blank verse. The four lines it required were, therefore, given it at the regretted expense of typographical symmetry. Perfect existence would be that of anyone who could perfectly understand and perfectly approve of or "love and smile upon" himself. Men are intellectually and spiritually happy precisely in the measure of their ability to approximate the state here described. 127. However profoundly interesting to man may be the nature of God in Himself, far more interesting to man must be the fact that the God man knows is Man's God. Christianity is the religion that has taught the Humanity of God together with the Divinity of Man. The doctrine of the Incarnation, whatever the justification for the theological tenets which have bravely tried to clothe it, teaches the truth that God, whatever else He may be for other possible forms of consciousness, is, for Man, Human. In the second ring which reflects the first, Dante is, therefore given to see the Perfect Human Form or Soul, distinct enough from God, to love, and be loved by, Him; and at the same time one enough to be perfectly united with Him by the spirit of Love. Only on such a conception of Deity would it seem that Man, like Dante here, could "wholly set his gaze," since only some such conception will meet all the demands of his nature. 133. In attempting the impossible feat of describing intellectually this final supreme intuition, Dante knew that he must fail, and describes his failure by the perfectly apposite illustrating of the impossibility of squaring the circle. Spiritual intuition and

intellectual definition are incommensurable terms. Spiritual truth must ultimately be known, by one's coming to *be* the truth he would know. Whatever its philosophic name may be, it is therefore this inmost fusion of man's individual being with the Universal Being of God, which Dante dimly suggests in the closing words of his poem — words as sublime in their eternal import as any ever written. To Love, the greatest imagined force in the Universe, however it be described in terms of the intellect, or in the inarticulate language of the soul, Dante had now surrendered himself completely, sure that thus only by oneness with the Love God could he be one with himself, and one with that other self of his or guardian Angel, the self he now had a right to love, his Beatrice.

May 10, 1921.

DIVINA COMMEDIA

PARADISO

PARADISO I

Proemio del Paradiso. Invocazione d'Apollo
Ascensione per la Sfera del Fuoco. Ordine dell' Universo

La Gloria di Colui che tutto move,
per l' Universo penetra, e risplende
in una parte più, e meno altrove.
Nel Ciel che più della sua Luce prende
fu' io; e vidi cose che ridire
nè sa, nè può chi di lassù discende;
perchè, appressando sè al suo Desire,
nostro intelletto si profonda tanto,
che retro la memoria non può ire.
Veramente quant' io del Regno santo
nella mia mente potei far tesoro,
sarà ora materia del mio canto.
O Buono Apollo, all' ultimo lavoro
fammi del tuo Valor sì fatto vaso,
come domandi a dar l' amato alloro.
Infino a qui l'un giogo di Parnaso
assai mi fu; ma or con ambedue
m' è uopo entrar nell' aringo rimaso.
Entra nel petto mio, e spira tue
sì come quando Marsia traesti
della vagina delle membra sue.

PARADISO I

Introduction to the Paradiso. Invocation of Apollo. Ascent through the Sphere of Fire. The Order of the Universe

The Glory of Him who moveth everything,
penetrates all the Universe, and shines
more brightly in one part, and elsewhere less.
Within the Heaven which most receives His Light
I was; and saw what he who thence descends
neither knows how, nor hath the power, to tell;
for as it draweth near to its Desire,
our intellect so deeply sinks therein,
that recollection cannot follow it.
As much, however, of the holy Realm
as in my memory I could treasure up,
shall now become the subject of my song.
O Good Apollo, for my final task
make me as worthy a vessel of Thy Power,
as Thou dost ask for Thy dear laurel's gift.
One of Parnassus' peaks hath hitherto
sufficed me; but with both of them I now
must start upon the course which still remains.
Enter my breast, and breathe Thou as of old
Thou didst, when from the scabbard of his limbs
Thou drewest Marsyas forth.

O Divina Virtù, se mi ti presti 22
tanto, che l' ombra del beato Regno
segnata nel mio capo io manifesti;
venir vedra' mi al tuo diletto legno, 25
e coronarmi allor di quelle foglie,
che la materia e tu mi farai degno.
Sì rade volte, Padre, se ne coglie, 28
per trionfare o Cesare o Poeta,
(colpa e vergogna dell' umane voglie),
che partorir letizia in sulla Lieta 31
Delfica Deità dovrìa la fronda
Peneia, quando alcun di sè asseta.
Poca favilla gran fiamma seconda; 34
forse retro da me con miglior voci
si pregherà perchè Cirra risponda.
Surge ai mortali per diverse foci 37
la lucerna del mondo; ma da quella
che quattro cerchi giunge con tre croci,
con miglior corso e con migliore stella 40
esce congiunta, e la mondana cera
più a suo modo tempera e suggella.
Fatto avea di là mane e di qua sera 43
tal foce quasi; e tutto era là bianco
quello emisperio, e l' altra parte nera;
quando Beatrice in sul sinistro fianco 46
vidi rivolta, e riguardar nel sole;
aquila sì non gli s' affisse unquanco.

CANTO I

O Power Divine,
if Thou but lend Thyself to me so much,
that I may show the blessèd Kingdom's shadow
which in my mind is stamped; to Thy dear tree
Thou 'lt see me come, and crown me with the leaves
my theme and Thou shall cause me to deserve.
So seldom, Father, are there any picked,
to grace a Caesar's or a Poet's triumph,
(the fault of human wills, and to their shame),
that His Peneian leaf should bring forth joy
within the Joyous Delphic Deity,
when for itself it causes one to thirst.
A great flame follows from a little spark;
perhaps with better voices after me
shall men so pray, that Cyrrha will reply.
For mortal men the lantern of the world
rises through divers passes; but from that
which with three crosses brings four rings together,
it issues on a more propitious course,
and in conjunction with a kinder star,
and more in its own image moulds and seals
the mundane wax. A pass almost like this
had made it morning there and evening here;
and all that hemisphere was white, and black
the other side; when Beatrice I saw
turned toward her left, and looking at the sun;
no eagle ever gazed at it so keenly.

E sì come secondo raggio suole
uscir del primo, e risalire in suso,
pur come peregrin che tornar vuole;
così dell' atto suo, per gli occhi infuso
nell' imagine mia, il mio si fece;
e fissi gli occhi al sole oltre a nostr' uso.
Molto è licito là, che qui non lece
alle nostre virtù, mercè del loco
fatto per proprio dell' umana spece.
Io nol soffersi molto, nè sì poco,
ch' io nol vedessi sfavillar d' intorno,
qual ferrò che bogliente esce del foco;
e di subito parve giorno a giorno
essere aggiunto, come Quei che puote
avesse il ciel d'un altro sole adorno.
Beatrice tutta nell' eterne rote
fissa con gli occhi stava; ed io in lei
le luci fissi, di lassù remote.
Nel suo aspetto tal dentro mi fei,
qual si fe' Glauco nel gustar dell' erba,
che il fe' consorte in mar degli altri Dei.
Trasumanar significar *per verba*
non si porìa; però l' esemplo basti
a cui esperienza Grazia serba.
S' io era sol di me quel che creasti
novellamente, Amor che il Ciel governi,
Tu il sai, che col tuo lume mi levasti.

CANTO I

And even as from the first a second ray
is wont to come, and upward start again,
as would a pilgrim longing to return;
even so to her act, by mine eyes infused
through my imagination, mine conformed;
and on the sun I gazed beyond our wont.

Much is permitted there, which is not here
allowed our faculties, thanks to the site
created as the human race's home.

Not long did I endure it, nor so briefly,
as not to see it sparkle all around,
as molten iron doth, when out of fire
it issues boiling; day then all at once
seemed joined to day, as if the One who can
had with another sun adorned the sky.

With eyes fixed wholly on the eternal wheels
stood Beatrice; and I on her fixed mine,
from there above removed. Looking at her,
I such became within, as Glaucus did
on tasting of the herb, which in the sea
made him a fellow of the other Gods.

Transhumanizing could not be expressed
by words; let this case, therefore, him suffice,
for whom Grace holds experience in reserve.

If I, O Love that rulest Heaven, was only
that part of me, which Thou didst last create,
Thou know'st, that with Thy Light didst raise me up.

Quando la rota che Tu sempiterni 76
desiderato, a sè mi fece atteso
con l' armonia che temperi e discerni,
parvemi tanto allor del cielo acceso 79
dalla fiamma del sol, che pioggia o fiume
lago non fece mai tanto disteso.
La novità del suono e il grande lume 82
di lor cagion m' accesero un desìo
mai non sentito di cotanto acume;
ond' ella, che vedea me, sì com' io, 85
a quietarmi l' animo commosso,
pria ch' io a domandar, la bocca aprìo,
e cominciò: "Tu stesso ti fai grosso 88
col falso imaginar, sì che non vedi
ciò che vedresti, se l'avessi scosso.
Tu non se' in terra, sì come tu credi; 91
ma folgore, fuggendo il proprio sito,
non corse, come tu che ad esso riedi."
S' io fui del primo dubbio disvestito 94
per le sorrise parolette brevi,
dentro ad un nuovo più fui irretito;
e dissi: "Già contento requievi 97
di grande ammirazion; ma ora ammiro
com' io trascenda questi corpi lievi."
Ond' ella, appresso d' un pio sospiro, 100
gli occhi drizzò vèr me con quel sembiante,
che madre fa sopra figliuol deliro;

CANTO I

When the rotation Thou, by being longed for,
dost make eternal, drew me to itself
by harmonies distributed and tuned
by Thee, it seemed that so much of the sky
was by the sun's flame set on fire, that rain
nor river ever made so broad a lake.

The newness of the sound, and brilliant light
kindled in me a wish to know their cause,
never with so great keenness felt; whence she,
who saw me ev'n as I behold myself,
opened her mouth to calm my troubled mind,
ere I did mine to question, and began:

"With false imagining dost thou so dull
thyself, that thou perceivest not what else
thou wouldst perceive, if thou hadst thrown it off.
Thou 'rt not on earth, as thou dost think thyself;
but lightning fleeing from its proper place
ne'er ran as thou, that art thereto returning."

If I was by her little smiled-out words
of my first doubt relieved, within a new one
was I the more ensnared; I therefore said:
"Already sated, I had found repose
from great amazement; but I wonder now
how I can these light elements transcend."

Heaving, thereat, a pitying sigh, she turned
her eyes upon me with the look a mother
gives her delirious child; and then began:

e cominciò: "Le cose tutte quante 103
hann' ordine tra loro; e questo è forma
che l' Universo a Dio fa simigliante.
Qui veggion l' alte creature l' orma 106
dell' Eterno Valore, il quale è fine,
al quale è fatta la toccata norma.
Nell' ordine ch' io dico sono accline 109
tutte nature, per diverse sorti,
più al Principio loro, e men vicine;
onde si movono a diversi porti 112
per lo gran mar dell' essere, e ciascuna
con istinto a lei dato che la porti.
Questi ne porta il foco invèr la luna, 115
questi nei cor mortali è permotore,
questi la terra in sè stringe ed aduna.
Nè pur le creature che son fuore 118
d' intelligenza, quest' arco saetta,
ma quelle c' hanno intelletto ed amore.
La Provvidenza, che cotanto assetta, 121
del suo Lume fa il ciel sempre quieto,
nel qual si volge quel c' ha maggior fretta.
Ed ora lì, com' a sito decreto, 124
cen porta la virtù di quella corda,
che ciò che scocca, drizza in segno lieto.
Ver è che, come forma non s' accorda 127
molte fiate alla intenzion dell' arte,
perchè a risponder la materia è sorda;

CANTO I

"All things, whate'er they be, an order have
among themselves; and form this order is,
which makes the Universe resemble God.
Therein exalted creatures see the trace
of that Eternal Worth, which is the end
for which the mentioned order is created.
Within the ordered state whereof I speak,
all natures have their place with different lots,
as nearer to their source they are, or less;
wherefore toward different ports they wend their way
through the vast sea of being, each endowed
with instinct, granted it to bear it on.
This instinct toward the moon impelleth fire;
this is the motive force in mortal hearts;
this binds together and unites the earth;
nor doth this bow impel those creatures only
which lack intelligence, but those that have
intelligence and love. The Providence
which ordereth all this, with Its own Light
e'er calms the heaven, inside of which revolves
the one that moveth with the greatest speed.
And thither now, as to a place ordained,
that bowstring's power is bearing us along,
which to a glad mark speeds whate'er it shoots.
'T is true that, as a form is frequently
discordant with the intention of an art,
because its matter in response is deaf;

così da questo corso si diparte
talor la creatura, c' ha potere
di piegar, così pinta, in altra parte,
(e sì come veder si può cadere
foco di nube), se l' impeto primo
l' atterra, torto da falso piacere.
Non dèi più ammirar, se bene stimo,
lo tuo salir, se non come d' un rivo,
se d' alto monte scende giuso ad imo.
Maraviglia sarebbe in te, se, privo
d' impedimento, giù ti fossi assiso,
come a terra quiete in foco vivo."
Quinci rivolse invèr lo cielo il viso.

so likewise from this natural course at times
a creature turns away; for power it hath,
though thus impelled, to bend aside elsewhere,
(as one may see fire falling from a cloud),
if, by false pleasure drawn, that primal impulse
turn it aside to earth. If well I judge,
no further shouldst thou wonder at thy rising,
than at a stream thou dost, which to its foot
down from a lofty mountain's top descends.
As great a marvel would it be in thee,
if, rid of hindrance, thou hadst sat thee down,
as rest, on earth, would in a living flame."
  Then toward the sky she turned her face again.

PARADISO II

Cielo Primo. La Luna. Felicità Riflessa
Spiriti Incostanti Mancanti ai Voti

O voi che siete in picciolletta barca,
desiderosi d' ascoltar, seguìti
retro al mio legno che cantando varca,
tornate a riveder li vostri liti! 4
Non vi mettete in pelago; chè forse,
perdendo me, rimarreste smarriti.
L' acqua ch' io prendo, giammai non si corse; 7
Minerva spira, e conducemi Apollo,
e nove Muse mi dimostran l' Orse.
Voi altri pochi, che drizzaste il collo 10
per tempo al pan degli Angeli, del quale
vivesi qui, ma non sen vien satollo,
metter potete ben per l' alto sale 13
vostro navigio, servando mio solco
dinanzi all' acqua che ritorna eguale.
Quei gloriosi che passaro a Colco, 16
non s' ammiraron, come voi farete,
quando Giason vider fatto bifolco.
La concreata e perpetua sete 19
del Deiforme Regno cen portava
veloci, quasi come il ciel vedete.

PARADISO II

The First Heaven. The Moon. Reflected Happiness
Inconstant Spirits who failed to keep their Vows

O ye who, in a little boat embarked,
have, fain to listen, followed in the wake
of this my ship, which, singing, ploughs ahead,
go back to see your shores again! Start not
upon the ocean; for, if me ye lost,
ye might, perhaps, be left behind astray.
The seas I sail were never crossed before;
Minerva breathes, Apollo is my guide,
and all nine Muses point me out the Bears.
Ye other few, who early raised your necks
for Angels' bread, on which one here on earth
subsists, but with which none are ever sated,
ye well may start your vessel on the deep
salt sea, if in the furrow of my ship
ye stay, ere smooth again the waves become.
Those glorious ones, who crossed the seas to Colchis,
were not so much amazed, as ye shall be,
when Jason turned a ploughman they beheld.
The innàte and ceaseless thirsting for the Realm
in God's own image made, was bearing us
as swiftly as ye see the heavens revolve.

Beatrice in suso, ed io in lei guardava; 22
e forse in tanto, in quanto un quadrel posa,
e vola, e dalla noce si dischiava,
giunto mi vidi ove mirabil cosa 25
mi torse il viso a sè; e però quella,
cui non potea mia opra essere ascosa,
volta vèr me, sì lieta come bella: 28
"Drizza la mente in Dio grata," mi disse,
"che n' ha congiunti con la prima stella."
Pareva a me che nube ne coprisse 31
lucida, spessa, solida e polita,
quasi adamante che lo sol ferisse.
Per entro sè l' eterna margarita 34
ne recevette, com' acqua recepe
raggio di luce, permanendo unita.
S' io era corpo, e qui non si concepe 37
com' una dimension altra patìo,
ch'esser convien, se corpo in corpo repe,
accender ne dovrìa più il desìo 40
di veder quella Essenza, in che si vede
come nostra natura e Dio s' unìo.
Lì si vedrà ciò che tenem per fede, 43
non dimostrato, ma fia per sè noto,
a guisa del ver primo che l' uom crede.
Io risposi: "Madonna, sì devoto 46
com' esser posso più, ringrazio Lui,
lo qual dal mortal mondo m' ha remoto.

CANTO II

On high looked Beatrice, and I on her;
and in the time, perhaps, an arrow takes
to light, and fly, and from the notch be freed,
I saw that I had come to where a marvel
turned to itself my sight; hence she, from whom
the working of my mind could not be hid,
as glad as she was lovely, turned toward me,
and said: "Direct thy grateful mind to God,
who with the first star hath united us."

Meseemed as if a cloud were covering us,
as luminous and dense, as hard and polished,
as is a diamond smitten by the sun.
Within itself the eternal pearl received us,
as water, though unbroken it remain,
receives within itself a ray of light.

If body I was (nor can one here conceive
how one dimension could endure another,
which needs must be, if body enter body),
the more should we be kindled by the wish
that Essence to behold, wherein is seen
how once with God our nature was conjoined.
There will be seen, what here we hold by faith,
not demonstrated, but will self-known be,
as is the primal truth which men believe.

"My Lady," I replied, "as best I can
do I devoutly render thanks to Him,
who from the mortal world hath severed me.

Ma, ditemi, che son li segni bui
  di questo corpo, che laggiuso in terra
  fan di Caìn favoleggiare altrui ? "
Ella sorrise alquanto, e poi "S' egli erra
  l' opinion" mi disse, "dei mortali,
  dove chiave di senso non disserra,
certo non ti dovrìen punger gli strali
  d' ammirazione omai; poi retro ai sensi
  vedi che la ragione ha corte l' ali.
Ma dimmi quel che tu da te ne pensi."
  Ed io: "Ciò che n' appar quassù diverso,
  credo che il fanno i corpi rari e densi."
Ed ella: "Certo assai vedrai sommerso
  nel falso il creder tuo, se bene ascolti
  l' argomentar ch' io gli farò avverso.
La spera ottava vi dimostra molti
  lumi, li quali e nel quale e nel quanto
  notar si posson di diversi vólti.
Se raro e denso ciò facesser tanto,
  una sola virtù sarebbe in tutti,
  più e men distributa, ed altrettanto.
Virtù diverse esser convengon frutti
  di principii formali, e quei, fuor ch' uno,
  seguiterìeno, a tua ragion, distrutti.
Ancor, se raro fosse di quel bruno
  cagion che tu domandi, od altre in parte
  fora di sua materia sì digiuno

But tell me what this body's dark spots are,
which cause the folk down yonder on the earth
to tell each other fables about Cain."
  She smiled a little, then she said: "If mortals'
opinion therein errs, where key of sense
unlocketh not, surely the shafts of wonder
ought not to pierce thee now;
for thou perceivest
that short are Reason's wings, when following sense.
But tell me what thou think'st thereof thyself."
  And I: "What seems to us diverse up here,
is caused, I think, by bodies thin and dense."
  And she: "Thou 'lt surely see that thy belief
is sunk in error, if but well thou heed
the arguments I 'll now oppose to it.
  The eighth sphere shows you many shining stars,
which both in quality and magnitude,
may be observed to differ in their looks.
If only rarity and density
caused this, among them all one single virtue
would more, and less, and equally be shared.
Virtues that differ needs must be the fruit
of formal principles, and these, save one,
would, by thy way of reasoning, be destroyed.
Again, if thinness caused the dusky spots
which thou dost ask about, this planet would,
in portions, through its bulk its matter lack,

esto pianeta, o sì come comparte
lo grasso e il magro un corpo, così questo
nel suo volume cangerebbe carte.
Se il primo fosse, fora manifesto
nell' eclissi del sol, per trasparere
lo lume, come in altro raro ingesto.
Questo non è; però è da vedere
dell' altro; e s' egli avvien ch' io l' altro cassi,
falsificato fia lo tuo parere.
S' egli è che questo raro non trapassi,
esser conviene un termine, da onde
lo suo contrario più passar non lassi;
ed indi l' altrui raggio si rifonde
così, come color torna per vetro,
lo qual diretro a sè piombo nasconde.
Or dirai tu ch' ei si dimostra tetro
quivi lo raggio più che in altre parti,
per esser lì rifratto più a retro.
Da questa instanzia può diliberarti
esperienza, se giammai la provi,
ch' esser suol fonte ai rivi di vostr' arti.
Tre specchi prenderai; e due rimovi
da te d' un modo, e l' altro, più rimosso,
tr' ambo li primi gli occhi tuoi ritrovi.
Rivolto ad essi, fa' che dopo il dosso
ti stea un lume che i tre specchi accenda,
e torni a te da tutti ripercosso.

or, as a body what is fat and lean
distributes, so would this one alternate
its volume's leaves. If true the former were,
't would in the sun's eclipses be revealed,
because the latter's light would then shine through,
as when in other thin things introduced.
This does not happen; hence the other one
must be considered now; and should I chance
to quash it, false will thy opinion prove.

If, therefore, it be so that this thin part
extends not through, a limit there must be,
beyond which what is contrary thereto
allows it not to pass; the other's ray
is, hence, reflected, as color from a glass
returns, which back of it concealeth lead.
Thou 'lt now say that the ray seems dimmer there
than in the other parts it is, because
from further back reflected. From this retort
experimenting, which is wont to be
the fountain of the rivers of your arts,
can, if thou ever try it, set thee free.
Thou 'lt take three mirrors; two of them removed
at equal distance from thee, let the third,
placed 'tween them, more remotely meet thine eyes.
Then, turning toward them, let a lamp stand so
between them, as to shine upon all three,
and be reflected on thee from them all.

Benchè, nel quanto, tanto non si stenda
la vista più lontana, lì vedrai
come convien ch' egualmente risplenda.
Or, come ai colpi delli caldi rai
della neve riman nudo il suggetto
e dal colore e dal freddo primai;
così rimaso te nello intelletto
voglio informar di luce sì vivace,
che ti tremolerà nel suo aspetto.
Dentro dal ciel della Divina Pace
si gira un corpo, nella cui virtute
l' esser di tutto suo contento giace.
Lo ciel seguente, c' ha tante vedute,
quell' esser parte per diverse essenze
da lui distinte e da lui contenute.
Gli altri giron per varie differenze
le distinzion che dentro da sè hanno,
dispongono a lor fini e lor semenze.
Questi organi del mondo così vanno,
come tu vedi omai, di grado in grado,
che di su prendono, e di sotto fanno.
Riguarda bene a me, sì com' io vado
per questo loco al ver che tu desiri,
sì che poi sappi sol tener lo guado.
Lo moto e la virtù dei santi giri,
come dal fabbro l' arte del martello,
dai beati Motor convien che spiri;

Though the most distant light will not extend
so much in quantity, thou 'lt see thereby
how it must needs with equal brightness shine.
And now, as at the stroke of burning rays,
what lies beneath the snow is wholly bared
of what were previously its cold and color;
thee, thus remaining in thine intellect,
will I inform with such a living light,
that it will quiver when thou seest it.
  Within the heaven of Peace Divine revolves
a body, subject to whose influence lies
the being of whatever it contains.
The next, which hath so many eyes, distributes
that being 'mong the different essences,
distinguished from it, and contained by it.
The other spheres, by various differences,
dispose to their effects and causes those
distinctions which within themselves they have.
These organs of the world so go their way,
as thou perceivest now, from grade to grade,
that from above they take, and downward act.
Give me good heed, as through this argument
I seek the truth thou wishest, that henceforth
thou mayst know how to cross the ford alone.
The holy circles' influence and motion,
as from the blacksmith doth the hammer's art,
must from the blessèd Motors be inspired;

e il ciel, cui tanti lumi fanno bello,
  dalla Mente profonda che lui volve,
  prende l' image, e fassene suggello.
E come l' alma dentro a vostra polve
  per differenti membra, e conformate
  a diverse potenze, si risolve;
così l' Intelligenza sua bontate
  multiplicata per le stelle spiega,
  girando sè sopra sua unitate.
Virtù diversa fa diversa lega
  col prezioso corpo ch' ella avviva,
  nel qual, sì come vita in voi, si lega.
Per la natura lieta onde deriva,
  la virtù mista per lo corpo luce,
  come letizia per pupilla viva.
Da essa vien ciò che da luce a luce
  par differente, non da denso e raro;
  essa è formal principio, che produce,
conforme a sua bontà, lo turbo e il chiaro."

and that heaven which so many lights adorn,
receives its impress from the Mind profound,
which turneth it, and makes thereof a seal.
And as the soul which lives within your dust
unfolds itself through members, which are different,
and unto different potencies conformed;
so likewise, multiplied among the stars,
doth that Intelligence unfold its goodness,
while on its unity itself revolves.
Each different power a different alloy makes,
mixed with the precious body which it quickens,
and with which it unites, as life in you.
Because of that glad nature whence it flows,
the mingled virtue through the body shines,
as, through a living pupil, joy. From this
comes what 'tween light and light a difference seems,
and not from rarity and density;
this is the formal principle which makes,
according to its strength, things dark and bright.

PARADISO III

Cielo Primo. La Luna. Felicità Riflessa
Spiriti Incostanti Mancanti ai Voti

Quel sol che pria d' amor mi scaldò il petto,
di bella verità m' avea scoperto,
provando e riprovando, il dolce aspetto;
ed io, per confessar corretto e certo 4
me stesso, tanto quanto si convenne,
levai lo capo a proferer più erto.
Ma visione apparve, che ritenne 7
a sè me tanto stretto, per vedersi,
che di mia confession non mi sovvenne.
Quali per vetri trasparenti e tersi, 10
ovver per acque nitide e tranquille,
non sì profonde che i fondi sien persi,
tornan dei nostri visi le postille 13
debili sì, che perla in bianca fronte
non vien men tosto alle nostre pupille;
tali vid' io più facce a parlar pronte; 16
per ch' io dentro all' error contrario corsi
a quel ch' accese amor tra l' uomo e il fonte.
Subito, sì com' io di lor m' accorsi, 19
quelle stimando specchiati sembianti,
per veder di cui fosser, gli occhi torsi;

PARADISO III

The First Heaven. The Moon. Reflected Happiness
Inconstant Spirits who failed to keep their Vows

That sun which erst had warmed my heart with love,
by proving and refuting, had revealed
to me the pleasing face of lovely truth;
and I, in order to confess myself
corrected and assured, lifted my head
as high as utterance of assent required.
But, that I might behold it, there appeared
a sight, which to itself so closely held me,
that my confession I remembered not.
Even as from polished or transparent glasses,
or waters clear and still, but not so deep,
that wholly lost to vision is their bed,
the features of our faces are returned
so faintly, that upon a pallid brow
a pearl comes no less faintly to our eyes;
thus saw I many a face that longed to speak;
I therefore ran into the fault opposed
to that which kindled love 'tween man and fount.
As soon as I became aware of them,
supposing they were mirrored images,
to find out whose they were, I turned mine eyes;

e nulla vidi, e ritorsili avanti 22
dritti nel lume della dolce Guida,
che, sorridendo, ardea negli occhi santi.
"Non ti maravigliar perch' io sorrida" 25
mi disse, "appresso il tuo pueril coto,
poi sopra il ver ancor lo piè non fida,
ma ti rivolve, come suole, a vòto. 28
Vere sustanzie son ciò che tu vedi,
qui rilegate per manco di vóto.
Però parla con esse, ed odi, e credi; 31
chè la Verace Luce che le appaga,
da sè non lascia lor torcer li piedi."
Ed io all' ombra che parea più vaga 34
di ragionar, drizza' mi, e cominciai,
quasi com' uom cui troppa voglia smaga:
"O ben creato spirito, che a' rai 37
di vita eterna la dolcezza senti,
che, non gustata, non s' intende mai;
grazioso mi fia, se mi contenti 40
del nome tuo e della vostra sorte."
Ond' ella pronta e con occhi ridenti:
"La nostra carità non serra porte 43
a giusta voglia, se non come Quella
che vuol simile a Sè tutta sua corte.
Io fui nel mondo vergine sorella; 46
e se la mente tua ben si riguarda,
non mi ti celerà l' esser più bella;

and seeing nothing, back again I turned them
straight on into the light of my sweet Guide,
whose holy eyes were glowing as she smiled.
"Be not surprised" she said, "that I should smile
at what is childish in thy present thought,
since on the truth it trusts not yet its foot,
but, as its wont is, turneth thee in vain.
Real substances are these whom thou perceivest,
assigned here for a vow not wholly kept.
Speak to them, then, and hear them, and believe;
for from Itself the True Light which contents them,
permits them not to turn their feet away."
And I addressed me to the shade which seemed
most eager to converse, and I began,
like one confounded by too great desire:
"O well-created spirit, that in rays
of life eternal dost that sweetness taste,
which never is, untasted, understood,
't will grateful be to me, if thou content me
with thine own name, and thy companions' lot."
Hence promptly and with laughing eyes she said:
"Not otherwise doth our love lock its doors
against a just desire, than that Love doth,
who wills that all His court be like Himself.
A virgin sister was I in the world;
and if within itself thy mind look well,
my being fairer will not hide me from thee,

ma riconoscerai ch' io son Piccarda,
  che, posta qui con questi altri beati,
  beata sono in la spera più tarda.
Li nostri affetti, che solo infiammati
  son nel piacer dello Spirito Santo,
  letizian del suo ordine formati.
E questa sorte, che par giù cotanto,
  però n' è data, perchè fur negletti
  li nostri voti, e vòti in alcun canto."
Ond' io a lei: "Nei mirabili aspetti
  vostri risplende non so che divino,
  che vi trasmuta dai primi concetti;
però non fui a rimembrar festino;
  ma or m' aiuta ciò che tu mi dici,
  sì che raffigurar m' è più latino.
Ma, dimmi, voi che siete qui felici,
  desiderate voi più alto loco
  per più vedere, o per più farvi amici?"
Con quell' altr' ombre pria sorrise un poco;
  da indi mi rispose tanto lieta,
  ch' arder parea d' amor nel primo foco:
"Frate, la nostra volontà quieta
  virtù di carità, che fa volerne
  sol quel ch' avemo, e d'altro non ci asseta.
Se desiassimo esser più superne,
  foran discordi li nostri desiri
  dal voler di Colui, che qui ne cerne;

but thou wilt recognize that I 'm Piccarda,
who, placed here with these other blessèd ones,
am happy in the slowest moving sphere.
Our wishes, which are only set on fire
by that which is the Holy Spirit's pleasure,
rejoice in that our joy was willed by Him.
And this allotment, which appears so low,
is therefore giv'n to us, because our vows
neglected were, and not completely kept."

Hence I to her: "In these your wondrous faces
there shines I know not what that is divine,
which from your old appearance changes you;
hence in remembering you I was not quick;
but what thou now dost tell me helps me so,
that I more easily recall thy face.
But, tell me, ye who here so happy are,
are ye desirous of a higher place,
that ye may see more friends, or make you more?"

First with those other shades she smiled a little,
and then replied to me so joyously,
that she appeared to burn with love's first fire:

"Brother, love's virtue sets our will at rest,
and makes us wish for only what we have,
and doth not make us thirsty for aught else.
If higher we desired to be, our wishes
would be discordant with the will of Him,
who here discerneth us, which, thou wilt see,

che vedrai non capére in questi giri, 76
s' essere in caritate è qui *necesse*,
e se la sua natura ben rimiri.
Anzi è formale ad esto beato *esse* 79
tenersi dentro alla Divina Voglia,
per ch' una fansi nostre voglie stesse;
sì che, come noi sem di soglia in soglia 82
per questo Regno, a tutto il Regno piace,
com' allo Re ch' a suo voler ne invoglia;
E LA SUA VOLONTATE È NOSTRA PACE; 85
ella è quel mare, al qual tutto si move
ciò ch' ella crea e che Natura face."
Chiaro mi fu allor com' ogni dove 88
in Cielo è Paradiso, e sì la grazia
del Sommo Ben d' un modo non vi piove.
Ma sì com' egli avvien, se un cibo sazia 91
e d' un altro rimane ancor la gola,
che quel si chiere, e di quel si ringrazia;
così fec' io con atto e con parola, 94
per apprender da lei qual fu la tela,
onde non trasse infino a co la spola.
"Perfetta vita ed alto merto inciela 97
donna più su," mi disse, "alla cui norma
nel vostro mondo giù si veste e vela,
perchè infino al morir si vegghi e dorma 100
con quello Sposo ch' ogni vóto accetta,
che caritate a Suo piacer conforma.

can in these circles not occur, if love
be necessary to existence here,
and if love's nature thou consider well.
Nay more, essential to this blessèd life
it is, that we should be within the Will
Divine, whereby our wills become one will;
and so, even as we are, from grade to grade
throughout this Realm, to all the Realm is pleasing,
as to its King, who in His Will in-wills us;
and HIS WILL IS OUR PEACE; and that
the Ocean is, whereunto moveth all
that It creates, and all that Nature makes."
  Clear was it then to me that every where
in Heaven is Paradise, and yet the Grace
of Good Supreme rains there in many ways.
  But as it happens that, if one food sate,
and longing for another still remain,
for one we ask, and one decline with thanks;
even thus with word and act did I, to learn
from her what was the nature of the web,
whose shuttle she drew not unto its end.
  "High worth and perfect life in-heaven" she said,
"a lady higher up here, in whose rule
the robe and veil are worn, that, till death come,
both watch and sleep they may beside that Spouse,
who every vow accepts, which love conforms
to that which pleases Him.   To follow her,

Dal mondo, per seguirla, giovinetta 103
fuggi' mi, e nel suo abito mi chiusi,
e promisi la via della sua setta.
Uomini poi, a mal più ch' a ben usi, 106
fuor mi rapiron della dolce chiostra;
e Dio si sa qual poi mia vita fùsi.
E quest' altro splendor, che ti si mostra 109
dalla mia destra parte, e che s' accende
di tutto il lume della spera nostra,
ciò ch' io dico di me, di sè intende; 112
sorella fu, e così le fu tolta
di capo l' ombra delle sacre bende.
Ma poi che pur al mondo fu rivolta 115
contra suo grado e contra buona usanza,
non fu dal vel del cor giammai disciolta.
Quest' è la luce della gran Costanza, 118
che del secondo vento di Soave
generò il terzo, e l' ultima possanza."
Così parlommi, e poi cominciò '*Ave,* 121
Maria' cantando; e cantando vanìo
come per acqua cupa cosa grave.
La vista mia, che tanto la seguìo 124
quanto possibil fu, poi che la perse,
volsesi al segno di maggior desìo,
ed a Beatrice tutta si converse; 127
ma quella folgorò nel mio sguardo
sì, che da prima il viso non sofferse;
e ciò mi fece a domandar più tardo. 130

when I was but a girl I fled the world,
and in her habit clothing me, I promised
that I would keep within her order's path.
Thereafter men more used to ill than good,
out of that pleasant cloister dragged me forth,
and God knows what my life was after that.
This other splendor also, which reveals
itself to thee upon my right, and glows
with all the radiance of this sphere of ours,
takes to herself what of myself I say;
a nun she was, and likewise from her head
the shadow of the sacred veils was torn.
But when she, too, was brought back to the world
against her wishes and against good usage,
she never from the heart's veil freed herself.
This is the splendor of the great Costanza,
who by the second Wind of Swabia gave
the third and final Power birth." She thus
addressed me, and thereat '*Ave, Maria*'
began to sing, and, singing, disappeared,
as through deep water heavy objects do.
Mine eyes which followed after her as far
as it was possible, on losing her,
back to the mark of greater longing turned,
and unto Beatrice reverted wholly;
but she so flashed upon me, as I gazed,
that first my sight endured it not; and this
the slower made me in my questioning.

PARADISO IV

Cielo Primo. La Luna. Felicità Riflessa
Spiriti Incostanti Mancanti ai Voti

Intra due cibi, distanti e moventi
d' un modo, prima si morrìa di fame,
che liber uomo l' un recasse ai denti;
sì si starebbe un agno intra due brame 4
di fieri lupi, egualmente temendo;
sì si starebbe un cane intra due dame.
Per che, s' io mi tacea, me non riprendo, 7
dalli miei dubbi d'un modo sospinto,
poi ch' era necessario, nè commendo.
Io mi tacea; ma il mio desir dipinto 10
m' era nel viso, e il domandar con ello,
più caldo assai, che per parlar distinto.
Fe' sì Beatrice, qual fe' Daniello, 13
Nabuccodonosor levando d' ira,
che l' avea fatto ingiustamente fèllo;
e disse: "Io veggio ben come ti tira 16
uno ed altro desìo, sì che tua cura
sè stessa lega sì, che fuor non spira.
Tu argomenti: ' Se il buon voler dura, 19
la violenza altrui per qual ragione
di meritar mi scema la misura ? '

PARADISO IV

The First Heaven. The Moon. Reflected Happiness
Inconstant Spirits who failed to keep their Vows

A free man, 'tween two viands equally
attractive and removed, would die of hunger,
before he carried either to his teeth;
thus would a lamb, between the ravenings
of two fierce wolves, keep fearing each alike;
thus would a dog remain between two does.
Hence, by my doubts impelled in equal measure,
if I was silent, I reproach me not,
nor do I praise, since thus it had to be.
I held my peace; but my desire was painted
upon my face, and far more warmly thus
I asked, than had it been by uttered speech.
Hence Beatrice did ev'n as Daniel once,
when in Nebuchadnezzar he appeased
the wrath, which had unjustly made him cruel;
and "Clearly do I see" she said, "how both
thy wishes so attract thee, that thy thought
is so self-bound, that it is not expressed.
Thou arguest thus: 'If my good will endure,
why doth the violence of others cause
the measure of my merit to be less?'

Ancor di dubitar ti dà cagione
parer tornarsi l' anime alle stelle
secondo la sentenza di Platone.
Queste son le question che nel tuo *velle*
pontano egualemente; e però pria
tratterò quella che più ha di felle.
Dei Serafin colui che più s' indìa,
Moisè, Samuel, e quel Giovanni,
qual prender vuoli, io dico, non Maria,
non hanno in altro cielo i loro scanni,
che quegli spirti che mo t' appariro,
nè hanno all' esser lor più o meno anni;
ma tutti fanno bello il primo giro,
e differentemente han dolce vita,
per sentir più e men l' Eterno Spiro.
Qui si mostraron, non perchè sortita
sia questa spera lor, ma per far segno
della celestial c' ha men salita.
Così parlar conviensi al vostro ingegno,
però che solo da sensato apprende
ciò che fa poscia d' intelletto degno.
Per questo la Scrittura condiscende
a vostra facultate, e piedi e mano
attribuisce a Dio, ed altro intende;
e Santa Chiesa con aspetto umano
Gabriel e Michel vi rappresenta,
e l' altro che Tobia rifece sano.

Again it gives thee cause for doubt, that souls
seem to return unto the stars again,
according to the opinion Plato held.
These are the questions which upon thy will
are thrusting equally; I'll hence deal first
with that one which hath most of venom for thee.

Of all the Seraphs he who most in-Gods
himself, or Moses, Samuel, or, I say,
whichever John thou choose, or even Mary,
have in no other heaven their seats, than have
those spirits which appeared to thee just now,
nor for their being more or fewer years;
but all make beautiful the highest sphere,
and each in different ways enjoys sweet life,
through feeling more and less the Eternal Breath.
They did not here reveal themselves, because
this special sphere had been allotted them,
but to express the lowest heavenly state.

Thus must one speak to your intelligence,
since only from sense-objects can it learn
what it thereafter fits for understanding.
Because of this the Scriptures condescend
to your capacity, and feet and hands
ascribe to God, and yet mean something else;
and Holy Church in human form presents
Gabriel and Michael to you, and the other,
who to Tobias once restored his health.

Quel che Timeo dell' anime argomenta, 49
non è simile a ciò che qui si vede,
però che, come dice, par che senta.
Dice che l' alma alla sua stella riede, 52
credendo quella quindi esser decisa,
quando Natura per forma la diede;
e forse sua sentenza è d' altra guisa, 55
che la voce non suona; ed esser puote
con intenzion da non esser derisa.
S' egl' intende tornare a queste rote 58
l' onor dell' influenza e il biasmo, forse
in alcun vero suo arco percote.
Questo principio, male inteso, tòrse 61
già tutto il mondo quasi, sì che Giove,
Mercurio e Marte a nominar trascorse.
L' altra dubitazion che ti commove, 64
ha men velen, però che sua malizia
non ti porìa menar da me altrove.
Parere ingiusta la nostra Giustizia 67
negli occhi dei mortali, è argomento
di fede, e non d' eretica nequizia.
Ma, perchè puote vostro accorgimento 70
ben penetrare a questa veritate,
come desiri, ti farò contento.
Se violenza è quando quel che pate 73
niente conferisce a quel che isforza,
non fur quest' alme per essa scusate;

CANTO IV

That which Timaeus teaches of the soul
is not like that which one up here beholds,
for, as he says it, so he seems to mean.
He says that each soul to its star returns,
because he thinks that it was severed thence,
when Nature granted it as form; and yet
his doctrine is, perhaps, of other guise,
than what his words imply, and may possess
a meaning which is not to be despised.
In case he mean that to these wheel-like spheres
returns their influence's praise or blame,
his bow may hit, perhaps, upon a truth.
This principle, ill understood, once turned
nigh all the world awry, so that, in naming
Jove, Mercury and Mars, it went astray.

The other doubt whereby thy mind is stirred,
less venom hath, because its harmfulness
could not conduct thee elsewhere from my side.
That this our Justice should appear to be
unjust in the eyes of mortals, argues faith,
and not heretical depravity.
But here, because your human understanding
can penetrate this truth with ease, I'll now,
as thou desirest, render thee content.

If violence it be, when he who suffers
contributes naught to him who uses force,
these souls were not excused because of that;

chè volontà, se non vuol, non s' ammorza,
  ma fa come Natura face in foco,
  se mille volte violenza il torza;
per che, s' ella si piega assai o poco,
  segue la forza; e così queste fèro,
  possendo ritornare al santo loco.
Se fosse stato lor volere intero,
  come tenne Lorenzo in su la grada,
  e fece Muzio alla sua man severo,
così le avrìa ripinte per la strada
  ond' eran tratte, come furo sciolte;
  ma così salda voglia è troppo rada!
E per queste parole, se ricolte
  l' hai come devi, è l' argomento casso
  che t' avrìa fatto noia ancor più volte.
Ma or ti s' attraversa un altro passo
  dinanzi agli occhi tal, che per te stesso
  non usciresti; pria saresti lasso.
Io t' ho per certo nella mente messo,
  ch' alma beata non porìa mentire,
  però che sempre al Primo Vero è presso;
e poi potesti da Piccarda udire
  che l' affezion del vel Costanza tenne;
  sì ch' ella par qui meco contradire.
Molte fiate già, frate, addivenne
  che, per fuggir periglio, contro a grato
  si fe' di quel che far non si convenne;

for will, unless it willeth, is not quenched,
but acts as Nature acts in fire, though turned
a thousand times aside by violence;
for, whether it be bent or much or little,
it yieldeth to the force; and so did these,
when able to regain the holy place.
For if their will had been as absolute
as that which held Lorenzo on his grate,
or that which to his hand made Mutius cruel,
it would, as soon as freed, have urged them back
along the road o'er which they once were dragged;
but wills as firm as that are very rare!
And by these words, if thou hast gathered them,
as it behooved thee to, that doubt is quashed,
which often would have troubled thee again.

But now athwart thine eyes another pass
appears, one such, that from it by thyself
thou wouldst not issue, but wouldst weary first.
I surely have instilled this in thy mind,
that spirits who are happy could not lie,
since such are always near the Primal Truth;
yet from Piccarda thou mayst next have heard
that Constance for the veil retained her love;
she, therefore, seems to contradict me here.
Oft hath it happened, brother, heretofore,
that, to escape from danger, one has done,
against one's will, what was not right to do;

come Almeone, che, di ciò pregato 103
dal padre suo, la propria madre spense,
per non perder pietà si fe' spietato.
A questo punto voglio che tu pense 106
che la forza al voler si mischia, e fanno
sì, che scusar non si posson l' offense.
Voglia assoluta non consente al danno, 109
ma consentevi in tanto, in quanto teme,
se si ritrae, cadere in più affanno.
Però, quando Piccarda quello espreme, 112
della voglia assoluta intende, ed io
dell' altra; sì che ver diciamo insieme."
Cotal fu l' ondeggiar del santo rio, 115
ch' uscì del Fonte ond' ogni ver deriva;
tal pose in pace uno ed altro desìo.
" O amanza del Primo Amante, o diva," 118
diss' io appresso, "il cui parlar m' inonda
e scalda sì, che più e più m' avviva,
non è l' affezion mia tanto profonda, 121
che basti a render voi grazia per grazia;
ma Quei che vede e puote, a ciò risponda.
Io veggio ben che giammai non si sazia 124
nostro intelletto, se il Ver non lo illustra
di fuor dal qual nessun vero si spazia.
Posasi in esso, come fiera in lustra, 127
tosto che giunto l' ha; e giugner puollo;
se non, ciascun desìo sarebbe *frustra*.

as, at his father's hest, Alcmaeon did,
who impious made himself, his mother killing,
in order not to fail in piety.
In such a case I'd have thee think that force
mingles with will, and that they so behave,
that sinful actions cannot be excused.
Absolute will consenteth not to wrong,
but in so far consenteth, as it fears,
unless it yield, to be more greatly harmed.
Hence, when Piccarda puts the matter thus,
she means it of the will that 's absolute,
and of the other I; hence both speak true.
 Such was the rippling of the holy stream,
which issued from the Fount whence every truth
derives; and such, it set both doubts at rest.
 "O thou belovèd of the Primal Lover,
O goddess," said I then, "whose speech both warms
and inundates me so, that more and more
it quickens me with life, not deep enough
is mỳ love to return thee grace for grace;
but let Who sees and can, provide for this.
I well see that our mind is never sated,
unless it be illumined by the Truth,
outside of which no truth extends. Therein
it rests, as doth a wild beast in its lair,
as soon as it attains it; and it can
attain it; else would all desires be vain.

Nasce per quello, a guisa di rampollo,
  a piè del vero il dubbio; ed è Natura,
  che al sommo pinge noi di collo in collo.
Questo m' invita, questo m' assicura
  con riverenza, Donna, a domandarvi
  d' un' altra verità che m' è oscura.
Io vo' saper se l' uom può satisfarvi
  ai vóti manchi sì con altri beni,
  ch' alla vostra statera non sien parvi."
Beatrice mi guardò con gli occhi pieni
  di faville d' amor, così divini,
  che, vinta, mia virtù diede le reni,
e quasi mi perdei con gli occhi chini.

CANTO IV

Hence like a shoot doubt rises at the foot
of truth; and this is Nature, which from height
to height impels us toward the mountain's top.
This biddeth me, and this assurance gives me,
Lady, with reverence to inquire of you
about another truth that 's dark to me.
I wish to know if one can so content you
for broken vows by means of other things,
that these shall not prove light upon your scales."
Then Beatrice looked at me with her eyes
filled so divinely with the sparks of love,
that, overcome, my vision turned in flight,
and I with bowed eyes almost lost myself.

PARADISO V

Cielo Primo. La Luna. Cielo Secondo. Mercurio
Felicità della Beneficenza. Spiriti Ambiziosi

"S' io ti fiammeggio nel caldo d' amore
di là dal modo che in terra si vede,
sì che degli occhi tuoi vinco il valore,
non ti maravigliar; chè ciò procede 4
da perfetto veder, che, come apprende,
così nel bene appreso move il piede.
Io veggio ben sì come già risplende 7
nello intelletto tuo l' Eterna Luce,
che, vista sola, sempre amore accende;
e s' altra cosa vostro amor seduce, 10
non è se non di Quella alcun vestigio
mal conosciuto, che quivi traluce.
Tu vuoi saper se con altro servigio, 13
per manco vóto, si può render tanto,
che l' anima sicuri di litigio."
Sì cominciò Beatrice questo canto; 16
e, sì com' uom che suo parlar non spezza,
continuò così il processo santo:
"Lo maggior don che Dio per sua larghezza 19
fèsse creando, ed alla sua Bontate
più conformato, e quel ch' Ei più apprezza,

PARADISO V

The First Heaven. The Moon. The Second Heaven. Mercury
The Happiness of Beneficent Activity. Ambitious Spirits

"If in the heat of love I flame on thee
beyond the measure which is seen on earth,
and vanquish thus the power of thine eyes,
wonder thou not thereat, for this proceeds
from perfect sight, which, as it sees, directs
its feet to penetrate the good perceived.
I clearly see that in thine intellect
the Light Eternal is already shining,
which, if but seen, always enkindles love;
and if aught else seduce the love of men,
't is nothing but some vestige of that Light,
which there, ill-recognized, is shining through.
Thou now wouldst know if for an unkept vow,
one could with other service pay enough,
'gainst prosecution to ensure the soul."
'T was thus that Beatrice began this canto;
and ev'n as one who cuts not short his speech,
her holy argument continued thus:
"The greatest gift which, of His bounty, God
bestowed, when He created, and the nearest
like His own Goodness, and the one most prized

fu della volontà la libertate; 22
di che le creature intelligenti
e tutte e sole furo e son dotate.
Or ti parrà, se tu quinci argomenti, 25
l' alto valor del vóto, s' è sì fatto,
che Dio consenta, quando tu consenti;
chè, nel fermar tra Dio e l' uomo il patto, 28
vittima fassi di questo tesoro,
tal qual io dico; e fassi col suo atto.
Dunque che render puossi per ristoro? 31
Se credi bene usar quel c' hai offerto,
di mal tolletto vuoi far buon lavoro.
Tu se' omai del maggior punto certo; 34
ma, perchè Santa Chiesa in ciò dispensa,
che par contra lo ver ch' io t' ho scoperto,
convienti ancor sedere un poco a mensa, 37
però che il cibo rigido c' hai preso,
richiede ancora aiuto a tua dispensa.
Apri la mente a quel ch' io ti paleso, 40
e fermalvi entro; chè non fa scienza,
senza lo ritenere, avere inteso.
Due cose si convengono all' essenza 43
di questo sacrificio: l'una è quella
di che si fa; l' altra è la convenenza.
Quest' ultima giammai non si cancella, 46
se non servata, ed intorno di lei
sì preciso di sopra si favella.

by Him, was Freedom of the Will,
wherewith all creatures with intelligence,
and they alone, both were and are endowed.
Now, if from this thou argue, thou 'lt perceive
a vow's high value, if so made it be,
that God gives His consent, when thou giv'st thine;
for when this pact is closed 'tween God and man
a sacrifice is made of this great treasure,
whereof I speak, and made by its own act.
What, then, in compensation can be given?
In thinking thou canst use thine offering well,
good wouldst thou do with wrongly gotten gain.
  On the chief question thou art now informed;
but since in this thing Holy Church exempts,
which seems against the truth I showed to thee,
a little longer must thou sit at table,
because the solid food which thou hast taken,
requires for thy digestion further help.
Open thy mind to what I now reveal,
and fix it therewithin; for having heard
without retaining doth not knowledge make.
  In the essence of this sacrifice two things
combine; one, that whereof the sacrifice
is made; the other is the pact itself.
This last can never cancelled be, except
by being kept; and very definite
concerning this is what was said above.

Però necessità fu agli Ebrei
pur l' offerére, ancor che alcuna offerta
si permutasse, come saper dèi.
L' altra, che per materia t' è aperta,
puote bene esser tal, che non si falla,
se con altra materia si converta.
Ma non trasmuti carco alla sua spalla
per suo arbitrio alcun, senza la vòlta
e della Chiave bianca e della gialla;
ed ogni permutanza credi stolta,
se la cosa dimessa in la sorpresa,
come il quattro nel sei, non è raccolta.
Però qualunque cosa tanto pesa
per suo valor, che tragga ogni bilancia,
satisfar non si può con altra spesa.
Non prendan li mortali il vóto a ciancia!
Siate fedeli, ed a ciò far non bieci,
come Ieptè alla sua prima mancia;
cui più si convenìa dicer ' Mal feci! ',
che, servando, far peggio; e così stolto
ritrovar puoi lo gran duca dei Greci,
onde pianse Ifigènia il suo bel volto,
e fe' pianger di sè li folli e i savi,
ch' udìr parlar di così fatto cólto.
Siate, Cristiani, a muovervi più gravi!
Non siate come penna ad ogni vento,
e non crediate ch' ogni acqua vi lavi!

CANTO V

The Hebrews, therefore, were alone compelled
to make an offering, though their offer might,
in some events, be changed, as thou must know.
The other, which thou knowest as its matter,
may well be such, that there will be no sin,
if for some other matter it be changed.

But at his own free will let no one shift
the burden he has placed upon his back,
unless the white and yellow Keys are turned;
and let him deem all permutations foolish,
unless the thing abandoned be contained
in that which is assumed, as four in six.
Whatever, then, weighs by its worth so much,
that it can cause all scales to tip, can not,
by any other spending, be made good.

Let mortals not act lightly with their vows!
Be faithful, and in this thing be not thoughtless,
as Jephthah was, when offering up 'the first,'
who should have said: 'I wrongly did,' than keep
his vow, and so do worse; and thou mayst deem
as impious that great leader of the Greeks,
because of whom Iphigenìa mourned
for her fair face, and for herself made fools
and wise men weep, who heard of such a rite.

Ye Christians, be more serious when ye act!
Be not like feathers in all winds, nor think
that any water will avail to cleanse you!

Avete il vecchio e il nuovo Testamento, 76
e il Pastor della Chiesa che vi guida;
questo vi basti a vostro salvamento.
Se mala cupidigia altro vi grida, 79
uomini siate, e non pecore matte,
sì che il Giudeo di voi tra voi non rida!
Non fate come agnel, che lascia il latte 82
della sua madre, e, semplice e lascivo,
seco medesmo a suo piacer combatte!"
Così Beatrice a me, com' io scrivo; 85
poi si rivolse tutta desiante
a quella parte ove il mondo è più vivo.
Lo suo tacere e il trasmutar sembiante 88
poser silenzio al mio cupido ingegno,
che già nuove questioni avea davante.
E sì come saetta, che nel segno 91
percote pria che sia la corda queta,
così corremmo nel secondo regno.
Quivi la Donna mia vid' io sì lieta, 94
come nel lume di quel ciel si mise,
che più lucente se ne fe' il pianeta;
e se la stella si cambiò e rise, 97
qual mi fec' io, che pur di mia natura
trasmutabile son per tutte guise!
Come in peschiera ch' è tranquilla e pura, 100
traggono i pesci a ciò che vien di fuori
per modo, che lo stimin lor pastura;

Ye have the Testaments, both Old and New,
to guide you, and the Shepherd of the Church;
let this for your salvation be enough.
If evil greed should teach you otherwise,
be men, and not like undiscerning sheep,
that in your midst no Jew may laugh at you.
Nor do as doth a little lamb, that leaves
its mother's milk, and like a wanton fool,
against itself for its own pleasure fights."
  Thus Beatrice to me, even as I write;
then full of eagerness she turned in that
direction, where the world is most alive.
Her silence and her change of countenance
silence imposed upon my eager mind,
which had ahead of it new questions now.
  Then as an arrow doth, which strikes the mark,
before the bowstring is at rest, even so
did we speed on into the second realm.
  So joyous did I see my Lady there,
as into that heaven's light she entered, that,
because of it, the planet brighter grew.
And if the star was changed and smiled, what, then,
did I become, who, by my very nature,
in all ways am susceptible of change!
  As in a fishpond which is still and clear,
the fish draw near to that which from without
so cometh, that they take it for their food;

sì vid' io ben più di mille splendori
trarsi vèr noi, ed in ciascun s' udìa:
"Ecco chi crescerà li nostri amori!"
E sì come ciascuno a noi venìa,
vedeasi l' ombra piena di letizia
nel fulgor chiaro che di lei uscìa.
Pensa, Lettor, se quel che qui s' inizia
non procedesse, come tu avresti
di più sapere angosciosa carizia;
e per te vederai, come da questi
m' era in desìo d' udir lor condizioni,
sì come agli occhi mi fur manifesti.
"O bene nato, a cui veder li troni
del trionfo eternal concede Grazia,
prima che la milizia s' abbandoni,
del lume che per tutto il ciel si spazia,
noi semo accesi; e però, se desii
di noi chiarirti, a tuo piacer ti sazia."
Così da un di quelli spirti pii
detto mi fu; e da Beatrice: "Di', di'
sicuramente, e credi come a Dii!"
"Io veggio ben sì come tu t' annidi
nel proprio lume, e che dagli occhi il traggi,
perch' ei corruscan sì, come tu ridi;
ma non so chi tu sei, nè perchè aggi,
anima degna, il grado della spera
che si vela ai mortal con altrui raggi."

CANTO V

I thus saw far more than a thousand splendors
approaching us, and there was heard in each:
"Lo, here is one, who shall increase our loves."
And as each one came up to me, the shade
was seen replete with joy within the bright
effulgence issuing from its midst.

Think, Reader, if what here is entered on
should not proceed, how full of pain would be
thy craving to know more; and by thyself
thou 'lt see how great was my desire to hear
from these, about the state of their existence,
as soon as to mine eyes they were revealed.

"O well-born spirit, to whom Grace permits
to see the thrones of Heaven's eternal triumph,
ère thy life militant be left behind,
we by the light throughout all Heaven diffused
are kindled; hence, wouldst thou inform thyself
respecting us, be sated at thy will."

Thus was it said to me by one of those
kind spirits; and by Beatrice: "Speak, speak,
with freedom, and, as thou wouldst gods, believe!"

"I clearly see how thou in thine own light
dost nest thyself, and from thine eyes dost flash it,
they beam so radiantly, when thou dost smile;
but who thou art I know not, nor why thou,
deserving soul, hast that sphere's grade, which veils
itself from mortals with another's rays."

Questo diss' io, diritto alla lumiera
  che pria m' avea parlato; ond' ella fèssi
  lucente più assai di quel ch' ell' era.
Sì come il sol, che si cela egli stessi
  per troppa luce, come il caldo ha róse
  le temperanze dei vapori spessi;
per più letizia sì mi si nascose
  dentro al suo raggio la figura santa;
  e, così chiusa chiusa, mi rispose
nel modo che il seguente canto canta.

CANTO V

Thus I, when I had turned me toward the light
which had addressed me first; far brighter then
it made itself than it had been before.

As doth the sun, which by exceeding splendor
itself conceals itself, whene'er its heat
has gnawed away the tempering of dense mists;
so by increase of joy that holy form
in its own radiance hid itself from me;
and, wholly thus wrapped up, in such a way
replied to me, as sings the following song.

PARADISO VI

Cielo Secondo. Mercurio. Felicità della Beneficenza
Spiriti Ambiziosi

"Poscia che Costantin l' Aquila volse
contra il corso del ciel, ch' ella seguìo
dietro all' antico che Lavina tolse,
cento e cent' anni e più l' uccel di Dio
nello stremo d' Europa si ritenne,
vicino ai monti de' quai prima uscìo;
e sotto l' ombra delle sacre penne
governò il mondo lì di mano in mano,
e, sì cangiando, in su la mia pervenne.
Cesare fui, e son Giustiniano,
che, per voler del Primo Amor ch' io sento,
d' entro le leggi trassi il troppo e il vano.
E, prima ch' io all' opra fossi attento,
una natura in Cristo esser, non piùe,
credeva, e di tal fede era contento;
ma il benedetto Agapito, che fue
sommo Pastore, alla fede sincera
mi dirizzò con le parole sue.
Io gli credetti; e ciò che in sua fede era,
veggio ora chiaro sì, come tu vedi
ogni contraddizion e falsa e vera.

PARADISO VI

The Second Heaven. Mercury. The Happiness of Beneficent Activity. Ambitious Spirits

When Constantine had turned the Eagle back,
counter the course of heaven its flight pursued
behind the Ancient who Lavinia wedded,
a hundred and a hundred years and more
the Bird of God on Europe's verge abode,
hard by the mountains whence it issued first;
and 'neath the shadow of its sacred plumes
it governed there the world from hand to hand,
and, changing thus, reached mine. Caesar I was,
and am Justinian, he, who by the will
of that First Love which now I feel, withdrew
the useless and excessive from the laws.
And I, before attending to this work,
believed that Christ one only nature had,
not more, and was with such a faith content;
but blessèd Agapètus, who was then
the highest Shepherd, set me by his words
upon the pathway of the genuine faith.
Him I believed, and what was in his faith
I now see clearly, even as thou dost see
that contradictions are both false and true.

Tosto che con la Chiesa mossi i piedi, 22
a Dio per grazia piacque di spirarmi
l' alto lavoro, e tutto in lui mi diedi;
ed al mio Bellisar commendai l' armi, 25
cui la destra del Ciel fu sì congiunta,
che segno fu ch' io dovessi posarmi.
Or qui alla question prima s' appunta 28
la mia risposta; ma sua condizione
mi stringe a seguitare alcuna giunta,
perchè tu veggi con quanta ragione 31
si muove contra il sacrosanto Segno,
e chi 'l s' appropria, e chi a lui s' oppone.
Vedi quanta virtù l' ha fatto degno 34
di riverenza; e cominciò dall' ora
che Pallante morì per dargli regno.
Tu sai ch' e' fece in Alba sua dimora 37
per trecent' anni ed oltre, infino al fine
che i tre ai tre pugnàr per lui ancora;
e sai ch' ei fe' dal mal delle Sabine 40
al dolor di Lucrezia in sette regi,
vincendo intorno le genti vicine.
Sai quel ch' ei fe', portato dagli egregi 43
Romani incontro a Brenno, incontro a Pirro,
e contra gli altri principi e collegi;
onde Torquato e Quinzio, che dal cirro 46
negletto fu nomato, i Deci e' Fabi
ebber la fama che volentier mirro.

CANTO VI

As soon as with the Church I moved my feet,
God, of His Grace, with that great task was pleased
to inspire me, and thereto I gave me wholly;
war to my Belisarius I entrusted,
to whom Heaven's right hand was so well conjoined,
it seemed a sign that from it I should rest.
Here, then, to thy first question ends my answer;
its nature, though, constrains me to go on
with something more,
that thou mayst see how rightly
against the holy Standard moves both who
appropriates, and who opposes, it.
See what great virtue caused it to deserve
respect; for from that moment it began,
when Pallas died to give it sovereignty.
Thou knowest that in Alba it sojourned
three hundred years and more, till finally
three against three fought for its sake again;
thou knowest, too, what from the Sabines' wrong,
through seven kings, till Lucretia's grief, it did,
conquering the neighboring peoples all around.
Thou knowest what it did, 'gainst Brennus borne,
and Pyrrhus, and against the other Kings
and self-ruled States, by Rome's elect, whereby
Torquatus, Quinctius, for his unkempt locks
surnamed, the Decii and Fabii,
acquired the fame which gladly I embalm.

Esso atterrò l' orgoglio degli Aràbi, 49
che diretro ad Annibale passaro
l' alpestre rocce, di che, Po, tu labi.
Sott' esso giovanetti trionfaro 52
Scipione e Pompeo; ed a quel colle,
sotto il qual tu nascesti, parve amaro.
Poi, presso al tempo che tutto il Ciel volle 55
ridur lo mondo a suo modo sereno,
Cesare, per voler di Roma, il tolle.
E quel che fe' dal Varo infino al Reno, 58
Isara vide, ed Era, e vide Senna,
ed ogni valle onde Rodano è pieno.
Quel che fe' poi ch' egli uscì di Ravenna 61
e saltò Rubicon, fu di tal volo,
che nol seguiterìa lingua nè penna.
Invèr la Spagna rivolse lo stuolo; 64
poi vèr Durazzo; e Farsaglia percosse
sì, ch' al Nil caldo si sentì del duolo;
Antandro e Simoenta, onde si mosse, 67
rivide, e là dov' Ettore si cuba;
e mal per Tolommeo poi si riscosse.
Da indi scese folgorando a Iuba; 70
poi si rivolse nel vostro occidente,
dove sentìa la Pompeana tuba.
Di quel ch' ei fe' col baiulo seguente, 73
Bruto con Cassio nello Inferno latra,
e Modena e Perugia fe' dolente.

CANTO VI

It brought the pride of those Arabians low,
who traversed, in the wake of Hannibal,
those Alpine rocks, whence thou, Po, glidest down.
Scipio and Pompey triumphed under it
when young; and bitter to that hill it seemed,
beneath which thou wast born. Then, near the time
when willed it was by Heaven, that all the world
should be reduced to its own peaceful state,
Caesar assumes it at the hest of Rome.
And that which from the Var unto the Rhine
it did, the Saône, Isère and Seine perceived,
and every valley whence the Rhone is filled.
What next it did, when, issuing from Ravenna,
it leaped the Rubicon, was such a flight,
that neither tongue nor pen could follow it.
Toward Spain it wheeled its host around; then turned
Durazzo-ward; and smote Pharsalia so,
that to the torrid Nile the pain was felt.
Antandros and the Sìmois, whence it started,
it saw again, and there where Hector lies;
then, ill for Ptolemy, it roused itself.
Thence with the speed of lightning it swooped down
on Juba: toward your West it next turned back,
for there it heard Pompeian trumpets blow.
For what it did with its next Standard-bearer,
Brutus, and Cassius with him, barks in Hell;
Mòdena and Perugia, too, it grieved.

Piangene ancor la trista Cleopatra, 76
che, fuggendogli innanzi, dal colubro
la morte prese subitana ed atra.
Con costui corse infino al Lito Rubro; 79
con costui pose il mondo in tanta pace,
che fu serrato a Iano il suo delubro.
Ma ciò che il Segno che parlar mi face, 82
fatto avea prima, e poi era fatturo,
per lo regno mortal ch' a lui soggiace,
diventa in apparenza poco e scuro, 85
se in mano al terzo Cesare si mira
con occhio chiaro e con affetto puro;
chè la Viva Giustizia che mi spira, 88
gli concedette, in mano a quel ch' io dico,
gloria di far vendetta alla sua ira.
Or qui t' ammira in ciò ch' io ti replìco: 91
poscia con Tito a far vendetta corse
della vendetta del peccato antico.
E quando il dente Longobardo morse 94
la Santa Chiesa, sotto alle sue ali
Carlo Magno, vincendo, la soccorse.
Omai puoi giudicar di quei cotali 97
ch' io accusai di sopra, e di lor falli,
che son cagion di tutti vostri mali.
L' uno al pubblico Segno i Gigli gialli 100
oppone, e l' altro appropria quello a parte;
sì che forte a veder è chi più falli.

Sad Cleopatra, who, before it fleeing,
took from the asp a dark and sudden death,
is weeping still for what with him it did.
With him it reached the distant Red Sea's shore;
with him it brought the world to such a state
of peace, that Janus had his temple closed.
But what the Sign which causes me to speak,
had done before, and after was to do,
throughout the mortal world which owns its sway,
comes to seem small and dark, if in the hand
of its third Caesar it be looked upon
with clearly seeing eyes and spirit pure;
because the Living Justice which inspires me,
granted that Sign, when in the latter's hand,
the glory of carrying out its wrath's revenge.
Now wonder here at what I further tell thee:
when this was done, with Titus it ran on
to avenge the avenging of the ancient sin.
And later, when the tooth of Lombardy
the Holy Church had bitten, Charles the Great
came to her help by conquering 'neath its wings.

Thou now canst judge of those I charged above,
and of their sins, which all your woes produced.
Against the public Standard one sets up
the yellow Fleur-de-lys, while yet another
appropriates it to a party's use;
hence hard it is to see which sinneth most.

Faccian li Ghibellin, faccian lor arte 103
sott' altro segno; chè mal segue quello
sempre chi la giustizia e lui diparte!
E non l' abbatta esto Carlo novello 106
coi Guelfi suoi; ma tema degli artigli
ch' a più alto leon trasser lo vello!
Molte fiate già pianser li figli 109
per la colpa del padre; e non si creda
che Dio trasmuti l' Armi per suoi Gigli!
Questa picciola stella si correda 112
de' buoni spirti che son stati attivi,
perchè onore e fama gli succeda;
e quando li desiri poggian quivi, 115
sì disviando pur, convien che i raggi
del vero amore in su poggin men vivi.
Ma nel commensurar dei nostri gaggi 118
col merto è parte di nostra letizia,
perchè non li vedem minor nè maggi.
Quindi addolcisce la Viva Giustizia 121
in noi l' affetto sì, che non si puote
torcer giammai ad alcuna nequizia.
Diverse voci fan giù dolci note; 124
così diversi scanni in nostra vita,
rendon dolce armonia tra queste rote.
E dentro alla presente margarita 127
luce la luce di Romeo, di cui
fu l' opra bella e grande mal gradita.

Let, then, the Ghibellines their tricks perform
under some other sign; for this one he
e'er follows ill, who it from justice parts!
Nor let this new Charles smite it with his Guelfs,
but let him rather fear the taloned claws,
which from a greater lion once stripped off
his hide! Often have sons ere now bewailed
their father's guilt; hence let none think that God
will for his Lilies change His Coat-of-arms!
This little star of ours adorns itself
with those good spirits who have active been,
that fame and honor might live after them;
and when, thus deviating, one's desires
tend thitherward, the rays of true love needs
must upward mount with less intensity.
But in the balancing of our rewards
with our deserts, part of our joy consists,
because we see them as nor more nor less.
Hereby the Living Justice sweetens so
our love in us, that it can nevermore
be turned aside to any kind of wrong.
Voices that differ make on earth sweet music;
so in this life of ours its different grades
produce sweet harmony among these spheres.
And in the present pearl there shines the light
of Romeo, he whose beautiful and great
performance was ungratefully repaid.

Ma i Provenzali che fèr contra lui, 130
non hanno riso; e però mal cammina
qual si fa danno del ben fare altrui.
Quattro figlie ebbe, e ciascuna regina, 133
Ramondo Beringhieri; e ciò gli fece
Romeo, persona umìle e peregrina;
e poi il mosser le parole biece 136
a domandar ragione a questo giusto,
che gli assegnò sette e cinque per diece.
Indi partissi povero e vetusto; 139
e se il mondo sapesse il cuor ch' egli ebbe,
mendicando sua vita a frusto a frusto,
assai lo loda e più lo loderebbe!" 142

And yet the Provençals who 'gainst him worked,
laugh not; he, therefore, takes an evil path,
who to his harm another's good deeds turns.
Four daughters, and each one of them a queen,
had Raymond Berenger; and, though low-born
and alien, Romeo 't was did this for him;
then slandering words led Raymond to demand
a reckoning of this upright man, who five
and seven had rendered him for every ten.
Thereat, though poor and old, he went his way;
and if the world but knew the heart he had,
while crust by crust he begged his livelihood,
much as it praises, it would praise him more!"

PARADISO VII

Cielo Secondo. Mercurio. Felicità della Beneficenza
Spiriti Ambiziosi

"*Osanna, Sanctus Deus Sabaòth,*
superillustrans claritate tua
felices ignes horum malachòth!"
Così, volgendosi alla nota sua, 4
fu viso a me cantare essa sustanza,
sopra la qual doppio lume s' addua;
ed essa e l' altre mossero a sua danza; 7
e, quasi velocissime faville,
mi si velàr di sùbita distanza.
Io dubitava, e dicea "Dille, dille!" 10
fra me; "Dille" dicea, "alla mia Donna,
che mi disseta con le dolci stille!"
Ma quella riverenza che s' indonna 13
di tutto me pur per BE e per ÌCE,
mi richinava come l' uom ch' assonna.
Poco sofferse me cotal Beatrice, 16
e cominciò, raggiandomi d' un riso
tal, che nel foco faria l' uom felice:
"Secondo mio infallibile avviso, 19
come giusta vendetta giustamente
vengiata fosse, t' ha in pensier miso;

PARADISO VII

The Second Heaven. Mercury. The Happiness of Beneficent Activity. Ambitious Spirits

"Hosanna, O Thou Holy God of Hosts,
that with Thy Clarity dost brighter make
the happy fires of these celestial realms!"
As thus to his own song he turned himself,
by me that substance was seen singing now,
o'er which a double light two-folds itself;
and to their dance both that one and the rest
addressed themselves; and then, like swiftest sparks,
with sudden distance veiled themselves from me.
In doubt I was, and to myself kept saying:
"Tell, tell it to her; tell" I said, "my Lady,
who with her sweet distillings slakes my thirst!"
That reverence, though, which masters all of me
by the mere syllables of BE and ICE,
bowed me like one that 's overcome by sleep.
A short while Beatrice endured me thus;
then, lighting up my face with such a smile,
as, even in fire, would bless one, she began:
"As I am unmistakably aware,
how a just vengeance could have been avenged
with justice, hath occasioned thee to doubt;

ma io ti solverò tosto la mente;
e tu ascolta, chè le mie parole
di gran sentenza ti faran presente.
Per non soffrire alla virtù che vuole
freno a suo prode, quell' uom che non nacque,
dannando sè, dannò tutta sua prole;
onde l' umana specie inferma giacque
giù per secoli molti in grande errore,
fin ch' al Verbo di Dio di scender piacque,
u' la natura, che dal suo Fattore
s' era allungata, unìo a sè in persona
con l' atto sol del suo Eterno Amore.
Or drizza il viso a quel ch' or si ragiona!
Questa natura, al suo Fattore unita,
qual fu creata, fu sincera e buona;
ma per sè stessa fu ella sbandita
di Paradiso, però che si torse
da via di verità e da sua vita.
La pena dunque che la croce porse,
s' alla natura assunta si misura,
nulla giammai sì giustamente morse;
e così nulla fu di tanta ingiura,
guardando alla persona che sofferse,
in che era contratta tal natura.
Però d' un atto uscìr cose diverse;
chè a Dio ed ai Giudei piacque una morte;
per lei tremò la terra e il ciel s' aperse.

but I shall quickly liberate thy mind;
hence listen, for my words will now bestow
on thee the present of a mighty truth.

By not accepting for the power that wills
a helpful curb, the man who was not born,
damning himself, damned all his progeny;
wherefore the human race lay sick below
in serious sin for many centuries,
until the Word of God was pleased descend
to where the nature, which had wandered far
from its Creator, to His Self He joined,
by the mere act of His Eternal Love.

Now turn thy sight to what is argued now!
This nature, thus united to its Maker,
was, as when first created, pure and good;
but through its own fault was in banishment
exiled from Paradise, because it turned
out of the path of truth and its own life.
As to the suffering, therefore, which the cross
afforded, none so justly ever bit,
if measured by the nature thus assumed;
and likewise none was ever so unjust,
considering who the person was that suffered,
within whom such a nature was conjoined.
From one act, therefore, issued things diverse;
for one same death pleased both the Jews, and God;
it caused the earth to quake, and opened Heaven.

Non ti dee oramai parer più forte, 49
quando si dice che giusta vendetta
poscia vengiata fu da giusta corte.
Ma io veggi' or la tua mente ristretta 52
di pensier in pensier dentro ad un nodo,
del qual con gran desìo solver s' aspetta.
Tu dici: ' Ben discerno ciò ch' i' odo; 55
ma, perchè Dio volesse, m' è occulto,
a nostra redenzion pur questo modo.'
Questo decreto, frate, sta sepulto 58
agli occhi di ciascuno, il cui ingegno
nella fiamma d' amor non è adulto.
Veramente, però ch' a questo segno 61
molto si mira e poco si discerne,
dirò perchè tal modo fu più degno.
La Divina Bontà, che da Sè sperne 64
ogni livore, ardendo in Sè, sfavilla
sì, che dispiega le bellezze eterne.
Ciò che da Lei senza mezzo distilla, 67
non ha poi fine; perchè non si move
la sua imprenta, quand' Ella sigilla.
Ciò che da Essa senza mezzo piove, 70
libero è tutto, perchè non soggiace
alla virtute delle cose nuove.
Più L' è conforme, e però più Le piace; 73
chè l' Ardor Santo ch' ogni cosa raggia,
nella più simigliante è più vivace.

No longer strange should it appear to thee
henceforth, when it is said a just revenge
was by a just court afterward avenged.
  But I perceive that now, from thought to thought,
thy mind is in a knot tied up, from which
with great desire it seeks to free itself.
Thou sayest: ' What I hear I clearly see;
but from me hidden is why God should will
for our redemption just this way alone.'
Buried, my brother, lieth this decree
from all men's eyesight, whose intelligence
hath not in love's flame reached maturity.
However, inasmuch as on this mark
great is the gazing, and but little seen,
I 'll say why this one was the worthiest way.
  Goodness Divine, which spurneth from Itself
all envy, burning in Itself, so sparkles,
that Its eternal beauties It displays.
Whatever from It is immediately
distilled, hath afterward no end; for when
It sets Its seal, Its stamp is not removed.
Whatever from It is immediately
rained down, is wholly free, for that lies not
under the power of secondary things.
Since most like It, it gives It greatest pleasure;
because the Holy Fire which lighteth all things,
is brightest in what most resembles It.

Di tutte queste cose s' avvantaggia
l' umana creatura; e, s' una manca,
di sua nobilità convien che caggia.
Solo il peccato è quel che la disfranca,
e falla dissimile al Sommo Bene,
per che del lume suo poco s' imbianca;
ed in sua dignità mai non riviene,
se non riempie dove colpa vòta,
contra mal dilettar, con giuste pene.
Vostra natura, quando peccò *tota*
nel seme suo, da queste dignitadi,
come da Paradiso, fu remota;
nè ricovrar poteansi, se tu badi
ben sottilmente, per alcuna via,
senza passar per l'un di questi guadi:
o che Dio solo per sua cortesia
dimesso avesse; o che l' uom per sè isso
avesse satisfatto a sua follìa.
Ficca mo l' occhio per entro l' abisso
dell' eterno consiglio, quanto puoi
al mio parlar distrettamente fisso!
Non potea l' uomo ne' termini suoi
mai satisfar, per non poter ir giuso
con umiltate, obbediendo poi,
quanto disobbediendo intese ir suso;
e questa è la ragion per che l' uom fue
da poter satisfar per sè dischiuso.

The human creature is by all these things
advantaged; hence, if one of them be lacking,
it needs must fall from its nobility.
Nothing but sin deprives it of its freedom,
and maketh it unlike the Highest Good,
hence little is it whitened by Its Light;
and to its dignity it ne'er returns,
unless, where sin has emptied, it fill up,
for evil pleasures, with just penalties.
When in its seed your nature wholly sinned,
it was of all these dignities deprived,
as well as banished far from Paradise;
nor could they be regained by any path,
if with due subtlety thou pay attention,
except by crossing one of these two fords:
either that of His courtesy alone,
God should forgive it, or that by itself
mankind should for its folly make amends.
  Fixed as attentively upon my words
as thou art able, thrust thou now thine eye
within the Eternal Counsel's deep abyss!
  Since finite, man could never make amends,
because unable in humility,
by new obedience, to descend as far,
as, disobeying, he had meant to mount;
and this the reason is why man was barred
from making satisfaction by himself.

Dunque a Dio convenìa con le vie sue 103
riparar l' uomo a sua intera vita,
dico con l' una, ovver con ambedue.
Ma, perchè l' ovra è tanto più gradita 106
dell' operante, quanto più appresenta
della bontà del cuore ond' è uscita,
la Divina Bontà, che il mondo imprenta, 109
di proceder per tutte le sue vie
a rilevarvi suso fu contenta.
Nè tra l' ultima notte e il primo die 112
sì alto e sì magnifico processo,
o per l' una o per l' altra, fu o fie;
chè più largo fu Dio a dar sè stesso 115
a far l' uom sufficiente a rilevarsi,
che s' egli avesse sol da sè dimesso;
e tutti gli altri modi erano scarsi 118
alla Giustizia, se il Figliuol di Dio
non fosse umiliato ad incarnarsi.
Or, per empierti bene ogni desìo, 121
ritorno a dichiarare in alcun loco,
perchè tu veggi lì così com' io.
Tu dici: 'Io veggio l' acqua, io veggio il foco, 124
l' aere, la terra e tutte lor misture
venire a corruzione e durar poco;
e queste cose pur fur creature! 127
Per che, se ciò ch' è' detto, è stato vero,
esser dovrìen da corruzion sicure.'

It, hence, behooved that God by His own ways
should reinstate man in his perfect life,
by one, I mean, or else by both at once.
But since so much more grateful is the work
a workman does, the more it represents
the goodness of the heart from which it comes,
Goodness Divine, which on the world imprints
Its seal, was pleased to move by all Its paths
to raise you up again. Nor hath there been,
nor will there ever be, by either way,
between the first of days and last of nights,
so high and so magnificent a plan;
for God was far more bountiful in giving
Himself, to make man fit to raise himself,
than had He only of Himself forgiven;
therefore all other means had fallen short
of Justice, if the Son of God had not
humbled Himself, incarnate to become.

But, wholly to fulfill thine every wish,
I 'll now go back to clarify one point,
that thou mayst see as plainly there as I.

Thou say'st: ' I see that water, nay, I see
that fire and air and earth, and all their mixtures
become corrupt, and but a little while
endure; and yet created things were these!
If, therefore, what was said above were true,
safe from corruption ought these things to be.'

Gli Angeli, frate, e il paese sincero 130
nel qual tu se', dir si posson creati,
sì come sono, in loro essere intero;
ma gli elementi che tu hai nomati, 133
e quelle cose che di lor si fanno,
da creata virtù sono informati.
Creata fu la materia ch' egli hanno; 136
creata fu la virtù informante
in queste stelle, che intorno a lor vanno.
L' anima di ogni bruto e delle piante 139
di complession potenziata tira
lo raggio e il moto delle luci sante.
Ma vostra vita senza mezzo spira 142
la Somma Beninanza, e la innamora
di Sè sì, che poi sempre la desira.
E quinci puoi argomentare ancora 145
vostra resurrezion, se tu ripensi
come l' umana carne fèssi allora
che li primi parenti intrambo fènsi." 148

The Angels, brother, and the perfect world,
in which thou now art, may be called created,
such as they are, in their perfected state;
the elements, however, thou hast named,
and those things which by means of them are made,
by a created virtue are informed.
Created was the matter which they have;
created was the informing influence
in all these stars, which round about them move.
The rays and motion of the holy lights
draw from pure matter's potentiality
the soul of every brute and every plant.
But without agency doth Kindliness
Supreme breathe your life forth, and with Itself
enamors it so greatly, that thereafter
it always longs for It. And, furthermore,
thou canst from this infer your resurrection,
if thou recall how human flesh was made,
when both of man's first parents were created."

PARADISO VIII

Cielo Terzo. Venere. La Felicità dell'Amore
Spiriti Amanti

Solea creder lo mondo in suo periclo
che la bella Ciprigna il folle amore
raggiasse volta nel terzo epiciclo;
per che non pure a lei facean onore 4
di sacrificio e di votivo grido
le genti antiche nell' antico errore,
ma Dione onoravano e Cupido, 7
questa per madre sua, questo per figlio;
e dicean ch' ei sedette in grembo a Dido;
e da costei, ond' io principio piglio, 10
pigliavano il vocabol della stella
che il sol vagheggia or da coppa, or da ciglio.
Io non m' accorsi del salire in ella; 13
ma d' esservi entro mi fece assai fede
la Donna mia, ch' io vidi far più bella.
E come in fiamma favilla si vede, 16
e come in voce voce si discerne,
quando una è ferma, e l' altra va e riede;
vid' io in essa luce altre lucerne 19
moversi in giro più e men correnti,
al modo, credo, di lor viste eterne.

PARADISO VIII

The Third Heaven. Venus. The Happiness of Love
The Spirits of Lovers

The world was at its peril wont to think
that, in the third of epicycles circling,
fair Cypria beamed her sensual love abroad;
the ancient peoples, therefore, in their ancient
error, with sacrifice and votive cry,
honored not her alone, but with Diòne
Cupid as well, the former as her mother,
the latter as her son; and used to say
that he had sat of old in Dido's lap;
and took from her, from whom I here begin,
the name-word of the star, at which the sun
looks fondly, now behind, and now in front.
Of our ascending to it I was not
aware; but that we in it were, my Lady,
whom grown more fair I saw, assured me fully.
And then, as in a flame a spark is seen,
and as within a voice a voice is heard,
when one remains and the other goes and comes;
so I in that light other lamps beheld,
whirling with greater speed or less, I think,
according to each lamp's eternal vision.

Di fredda nube non disceser venti, 22
o visibili o no, tanto festini,
che non paressero impediti e lenti
a chi avesse quei lumi divini 25
veduti a noi venir, lasciando il giro
pria cominciato in gli alti Serafini.
E dentro a quei che più innanzi appariro, 28
sonava "*Osanna*" sì, che unque poi
di riudir non fui senza desiro.
Indi si fece l' un più presso a noi, 31
e solo incominciò: "Tutti sem presti
al tuo piacer, perchè di noi ti gioi.
Noi ci volgiam coi Principi celesti 34
d' un giro e d' un girare e d' una sete,
ai quali tu del mondo già dicesti:
'*Voi che intendendo il terzo ciel movete*'; 37
e sem sì pien d' amor, che, per piacerti,
non fia men dolce un poco di quiete."
Poscia che gli occhi miei si furo offerti 40
alla mia Donna riverenti, ed essa
fatti gli avea di sè contenti e certi,
rivolsersi alla luce che promessa 43
tanto s' avea, e "Di': chi siete?" fue
la voce mia di grande affetto impressa.
E quanta e quale vid' io lei far piùe 46
per allegrezza nuova che s' accrebbe,
quand' io parlai, all' allegrezze sue!

CANTO VIII

Out of cold clouds there ne'er descended winds,
or visible or not, so swiftly moving,
that they would not appear restrained and slow
to one who had perceived those lights divine
draw near to us, when they had ceased the circling,
among the exalted Seraphs first begun.
And in the foremost to appear, "*Hosanna*"
resounded so, that I have never since
lacked the desire of hearing it again.

One then drew nearer to us, and alone
began: "We all are ready at thy pleasure,
that thou mayst have thy joy of all of us.
In one ring, with one circling and one thirst,
we with the heavenly Principalities
revolve, to whom once from the world thou saidst:
'*Ye who the third heaven by your knowledge move;*'
and we 're so full of love, that, thee to please,
a little quiet will not seem less sweet."

After mine eyes had toward my Lady turned
with reverent questioning, and she herself
had with herself contented and assured them,
back toward the light they turned, which of itself
had made such promise, and "Who are ye, say?"
was what I voiced with great affection toned.

And how much greater did I see it grow,
in size and quality, with that new joy,
which, when I spoke, was added to its joys!

Così fatta, mi disse: "Il mondo m' ebbe 49
giù poco tempo; e, se più fosse stato,
molto sarà di mal, che non sarebbe.
La mia letizia mi ti tien celato, 52
che mi raggia d' intorno e mi nasconde,
quasi animal di sua seta fasciato.
Assai m' amasti, ed avesti bene onde; 55
chè, s' io fossi giù stato, io ti mostrava
di mio amor più oltre che le fronde.
Quella sinistra riva che si lava 58
di Rodano, poi ch' è misto con Sorga,
per suo signore a tempo m' aspettava,
e quel corno d' Ausonia che s' imborga 61
di Bari, di Gaeta e di Catona,
da ove Tronto e Verde in mare sgorga.
Fulgeami già in fronte la corona 64
di quella terra che il Danubio riga,
poi che le ripe tedesche abbandona;
e la bella Trinacria, che caliga 67
tra Pachino o Peloro, sopra il golfo
che riceve da Euro maggior briga,
non per Tifeo, ma per nascente solfo, 70
attesi avrebbe li suoi regi ancora,
nati per me di Carlo e di Ridolfo;
se mala signoria, che sempre accora 73
li popoli suggetti, non avesse
mosso Palermo a gridar: 'Mora! Mora!'

CANTO VIII

Grown thus, it said to me: "The world below
had me not long; but had it done so longer,
much evil that will be, would not have been.
The gladness which around me radiates,
and, like a creature by its own silk swathed,
conceals me here, now keeps me hidden from thee.
Much didst thou love me, and good cause hadst thou
therefor; since, had I been on earth, much more
would I have shown thee than the leaves of love.

That left-hand bank, which by the Rhone is washed,
just after it has mingled with the Sorgue,
looked in due time to have me as its lord;
as did the Ausonian horn, which is with Bari,
Gaèta and Crotona towned, and whence
the Tronto and Verde pour into the sea.
Upon my brow already blazed the crown
of that land which the Danube irrigates,
when it abandons its Germanic banks;
and fair Trinacria, which grows dark with smoke
between Pachynus' and Pelorus' capes
over the gulf which Eurus vexes most,
not through Typhoèus, but through nascent sulphur,
would still be waiting for its kings, through me
from Charles and Rudolph sprung,
had not ill rule,
which always angers subject peoples, stirred
Palermo to the point of shouting: "Die!"

E se mio frate questo antivedesse, 76
l' avara provertà di Catalogna
già fuggirìa, perchè non gli offendesse;
chè veramente provveder bisogna 79
per lui, o per altrui, sì ch' a sua barca
carcata più di carco non si pogna.
La sua natura, che di larga parca 82
discese, avrìa mestier di tal milizia,
che non curasse di mettere in arca."
"Però ch' io credo che l' alta letizia 85
che il tuo parlar m' infonde, signor mio,
là 've ogni ben si termina e s' inizia,
per te si veggia come la vegg' io, 88
grata m' è più; e anco questo ho caro,
perchè il discerni rimirando in Dio.
Fatto m' hai lieto, e così mi fa' chiaro, 91
poi che, parlando, a dubitar m' hai mosso,
come uscir può di dolce seme amaro."
Questo io a lui; ed egli a me: "S' io posso 94
mostrarti un vero, a quel che tu domandi
terrai il viso come tieni il dosso.
Lo Ben che tutto il Regno che tu scandi 97
volge e contenta, fa esser virtute
sua provvidenza in questi corpi grandi;
e non pur le nature provvedute 100
son nella Mente ch' è da sè perfetta,
ma esse insieme con la lor salute;

And did my brother but foresee this now,
the greedy poverty would he avoid
of Catalonia, that it harm him not;
for verily provision must be made
by him, or by another, that no load
be further laid upon his burdened bark.
His nature, which descended mean from one
which liberal was, would such retainers need,
as would not care to fill their coffers up.
"Since I, my lord, believe the joy profound
thy speech infuses in me, is by thee
perceived, where every good thing both begins
and ends, as I perceive it, all the more
grateful it is; and I am also glad
that this thou see'st by looking up at God.
As thou hast made me happy, make it clear,
for thou hast moved me by thy words to doubt,
how out of sweet seed bitter seed can spring."
This I to him; and he: "If I can show
a truth to thee, to that which thou dost ask
thou 'lt hold thy face, as thou dost now thy back.
The Good which turns and sateth all the Realm
through which thou mountest, makes His providence
a power within these mighty bodies here;
and not alone are natures in that Mind
foreseen, which of Its own self perfect is,
but they themselves, and with them their well-being;

per che, quantunque quest' arco saetta,
disposto cade a provveduto fine,
sì come cosa in suo segno diretta.
Se ciò non fosse, il ciel che tu cammine,
producerebbe sì li suoi effetti,
che non sarebbero arti, ma ruine;
e ciò esser non può, se gl' Intelletti
che muovon queste stelle, non son manchi,
e manco il Primo, che non gli ha perfetti.
Vuoi tu che questo ver più ti s' imbianchi?"
Ed io: "Non già; perchè impossibil veggio
che la Natura, in quel ch' è uopo, stanchi."
Ond' egli ancora: "Or di': sarebbe il peggio
per l' uomo in terra, s' e' non fosse cive?"
"Sì!" rispos' io; "e qui ragion non cheggio."
"E può egli esser, se giù non si vive
diversamente per diversi offici?
No, se il maestro vostro ben vi scrive."
Sì venne deducendo infino a quici;
poscia conchiuse: "Dunque esser diverse
convien dei vostri effetti le radici;
per che un nasce Solone, ed altro Serse,
altro Melchisedech, ed altro quello
che, volando per l' aere, il figlio perse.
La circular Natura, ch' è suggello
alla cera mortal, fa ben sua arte,
ma non distingue l' un dall' altro ostello.

hence, all this bow shoots forth falls predisposed
unto an end foreseen, as would an arrow
aimed at its destined mark. Were this not so,
the heaven through which thou now art journeying,
in such a way would its effects produce,
that ruins they would be, not works of art;
nor can this be, unless the Intellects
which move these stars are faulty, and the First,
who failed to make them perfect, faulty, too.
Wouldst have this truth become more white for thee?"
And I: "No, truly, for I see that Nature,
in what is needful, cannot get fatigued."
Then he: "Now say: would it be worse on earth
for man, if he were not a citizen?"
"Yes," I replied, "nor do I here ask why."
"And can he be, unless men there below
in different ways for different functions live?
No, if thereon your teacher writeth well."
So far he came, deducing thus; then closed:
"Because of this the roots of your effects
must different be; hence one is Solon born,
Xerxes another, and Melchisedech
another, and another he, who lost his son
while flying through the air. Revolving Nature,
which is a seal to mortal wax, performs
her function well, but no distinction makes
'tween one and any other dwelling-place.

Quinci addivien ch' Esaù si diparte 130
per seme da Iacob, e vien Quirino
da sì vil padre, che si rende a Marte.
Natura generata il suo cammino 133
simil farebbe sempre ai generanti,
se non vincesse il provveder divino.
Or quel che t' era retro, t' è davanti; 136
ma perchè sappi che di te mi giova,
un corollario voglio che t' ammanti.
Sempre Natura, se fortuna trova 139
discorde a sè, come ogni altra semente
fuor di sua region, fa mala prova;
e se il mondo laggiù ponesse mente 142
al fondamento che Natura pone,
seguendo lui, avrìa buona la gente.
Ma voi torcete alla religione 145
tal, che fia nato a cingersi la spada;
e fate re di tal, ch' è da sermone;
onde la traccia vostra è fuor di strada." 148

It hence results that Esau in his seed
differs from Jacob, while Quirinus comes
from such a common father, that ascribed
to Mars he is. A generated nature,
unless divine foresight prevailed, would always
follow along its generators' path.
Now that which was behind thee is before;
but that thou know that thou dost give me pleasure,
I 'd have a corollary mantle thee.
  Nature, whene'er she finds a destiny
discordant with her, like all other seed
in soil unsuited to it, always fails;
and if the world down there but set its mind
upon the basal plan which Nature lays,
and followed it, 't would have its people good.
But to religion ye now wrest aside
one that is born to gird him with a sword;
and make a king of one that 's fit to preach;
the course ye take is, therefore, off the road."

PARADISO IX

Cielo Terzo. Venere. Felicità dell' Amore
Spiriti Amanti

Da poi che Carlo tuo, bella Clemenza,
m' ebbe chiarito, mi narrò gl' inganni
che ricever dovea la sua semenza;
mi disse: "Taci, e lascia volger gli anni!" 4
Sì ch' io non posso dir se non, che pianto
giusto verrà diretro ai vostri danni.
E già la vita di quel lume santo 7
rivolta s' era al Sol che la riempie,
come quel Ben ch' ad ogni cosa è tanto.
Ahi, anime ingannate e fatture empie, 10
che da sì fatto ben torcete i cori,
drizzando in vanità le vostre tempie!
Ed ecco un altro di quelli splendori 13
vèr me si fece, e il suo voler piacermi
significava nel chiarir di fuori.
Gli occhi di Beatrice, ch' eran fermi 16
sopra me, come pria, di caro assenso
al mio desìo certificato fèrmi.
"Deh, metti al mio voler tosto compenso, 19
beato spirto," dissi, "e fammi prova
ch' io possa in te rifletter quel ch' io penso."

PARADISO IX

The Third Heaven. Venus. The Happiness of Love.
The Spirits of Lovers

After thy Charles, fair Clemence, had resolved
my doubts, he told me of the treacheries,
his offspring were to undergo; and said:
"Be silent now, and let the years roll by!"
Hence I can only say to you that tears
will justly follow on your people's wrongs.
And now the spirit of that holy light
back to the Sun, which filleth it, had turned,
as to the Good which sateth everything.
Alas, ye souls deceived and impious creatures,
who from such goodness tear your hearts away,
and turn your temples unto vanity!
And hereupon, another of those splendors
in my direction came, and signified,
by brightening outwardly, its wish to please me.
The eyes of Beatrice, which, as before,
were fixed upon me, gave me full assurance
of her beloved assent to my desire.
"Prithee, blest spirit, satisfy my wish
at once," I therefore said, "and give me proof
that what I think, I can reflect in thee."

Onde la luce che m' era ancor nuova, 22
del suo profondo, ond' ella pria cantava,
seguette, come a cui di ben far giova:
"In quella parte della terra prava 25
Italica che siede tra Rialto
e le fontane di Brenta e di Piava,
si leva un colle, e non surge molt' alto, 28
là onde scese già una facella
che fece alla contrada un grande assalto.
D' una radice nacqui ed io ed ella; 31
Cunizza fui chiamata e qui rifulgo,
perchè mi vinse il lume d' esta stella.
Ma lietamente a me medesma indulgo 34
la cagion di mia sorte, e non mi noia;
che parrìa forse forte al vostro vulgo.
Di questa luculenta e cara gioia 37
del nostro cielo che più m' è propinqua,
grande fama rimase; e, pria che moia,
questo centesim' anno ancor s' incinqua. 40
Vedi se far si dee l' uomo eccellente,
sì ch' altra vita la prima relinqua!
E ciò non pensa la turba presente 43
che Tagliamento ed Adice richiude;
nè, per esser battuta, ancor si pente.
Ma tosto fia che Padova al Palude 46
cangerà l' acqua che Vicenza bagna,
per esser al dover le genti crude.

CANTO IX

Whereat the light which still was new to me,
out of its depths, whence it had sung before,
went on, like one whom doing good delights:
"In that part of Italia's evil land,
which 'tween Rialto's island and the Brenta's
and Piave's fountain-heads is situated,
a hill ascends, nor rises very high,
whence once a torch came down, which terribly
assaulted all the country round about.
From one same root both I and it were born;
Cunizza called, I here refulgent am,
because the light of this star vanquished me.
But gladly I forgive myself the cause
of my allotment here, which grieves me not;
which to your common people might seem strange.
Of this dear brilliant jewel of our heaven,
which nearest is to me, a mighty fame
remains behind; and, ere it die away,
this hundredth year will yet quintupled be.
See whether one should excellent become,
so that the first may leave another life!
But thus the present mob, the Adige's
and Tagliamento's streams enclose, thinks not;
nor doth it yet, though scourged by wars, repent.
But at the Marsh 't will happen soon that Padua
will change the waters which Vicenza bathe,
because its folk were restive to their duty.

E dove Sile e Cagnan s' accompagna,
tal signoreggia e va con la test' alta,
che già per lui carpir si fa la ragna.
Piangerà Feltro ancora la diffalta
dell' empio suo pastor, che sarà sconcia
sì, che per simil non s' entrò in Malta.
Troppo sarebbe larga la bigoncia
che ricevesse il sangue Ferrarese,
e stanco chi il pesasse ad oncia ad oncia,
che donerà questo prete cortese,
per mostrarsi di parte; e cotai doni
conformi fieno al viver del paese.
Su sono specchi, (voi dicete Troni),
onde rifulge a noi Dio giudicante;
sì che questi parlar ne paion buoni."
Qui si tacette; e fecemi sembiante
che fosse ad altro volta, per la rota
in che si mise, com' era davante.
L' altra letizia, che m' era già nota
preclara cosa, mi si fece in vista
qual fin balascio in che lo sol percota.
Per letiziar lassù fulgor s' acquista,
sì come riso qui; ma giù s' abbuia
l' ombra di fuor, come la mente è trista.
"Dio vede tutto, e tuo voler s' inluia,"
diss' io, "beato spirto, sì, che nulla
voglia di sè a te puote esser fuia.

CANTO IX

And where the Sile and Cagnano mate,
one lordeth it and goes with head erect,
for trapping whom even now the net is made.
Feltro will yet bewail the faithlessness
of its bad shepherd, which will be so foul,
that Malta was not entered for the like.
Too large would be the wine-vat which could hold
all the Ferrara blood — and weary one
who tried to weigh it ounce by ounce —
which shall this courteous priest's donation be,
to prove his party loyalty; and gifts
like this will with the country's life conform.
  Mirrors there are above, (ye call them Thrones),
whence on us God as Judge reflects His light;
so that these words of ours seem good to us."
  She here ceased speaking; then intent she seemed
on something else, because she set herself
to wheel around, as previously she did.
  The other joy, already known to me
as something noble, in my sight became
a perfect ruby smitten by the sun.
Splendor up yonder is by joy acquired,
as smiles are here; but down below a shade
outwardly darkens, when the mind grows sad.
  "God seeth all," I said, "and thy will so
in-Hims itself, blest spirit, that no wish
can rob thee of itself. Therefore thy voice,

Dunque la voce tua, che il ciel trastulla 76
sempre col canto di quei fuochi pii
che di sei ali fannosi cuculla,
perchè non satisface ai miei desii? 79
Già non attenderei io tua domanda,
s' io m' intuassi come tu t' immii."
"La maggior valle in che l' acqua si spanda" 82
incominciaro allor le sue parole,
"fuor di quel mar che la terra inghirlanda,
tra discordanti liti, contra il sole 85
tanto sen va, che fa meridiano
là dove l' orizzonte pria far suole.
Di quella valle fu' io littorano 88
tra Ebro e Magra, che, per cammin corto,
lo Genovese parte dal Toscano.
Ad un occaso quasi e ad un orto 91
Buggea siede e la terra ond' io fui,
che fe' del sangue suo già caldo il porto.
Folco mi disse quella gente a cui 94
fu noto il nome mio; e questo cielo
di me s' imprenta, com' io fei di lui;
chè più non arse la figlia di Belo, 97
noiando ed a Sicheo ed a Creusa,
di me, infin che si convenne al pelo;
nè quella Rodopeia che delusa 100
fu da Demofoonte, nè Alcide,
quando Iole nel cor ebbe rinchiusa.

which, with the song of those devoted fires,
who with their six wings make themselves a cowl,
is always charming Heaven, why gives it not
contentment to my wishes? I, indeed,
would not await thy asking me, if I
in-thee'd myself as thou in-me'est thee."
"The greatest valley o'er which water spreads"
thereat his words began, "except the sea
which forms a garland round the earth, extends
counter the sun so far 'tween alien shores,
that it can make meridian of a place,
where it is wont to make horizon first.
On that sea's shore I dwelt, 'tween Ebro's mouth
and Magra's, which, for but a short way, parts
the Tuscan region from the Genoese.
With almost equal set and rise of sun
sits both Buggèa and the city whence
I was, which with its blood once warmed its port.
Folco that people called me, unto whom
my name was known; and this heaven is by me
impressed, as I was formerly by it;
for Belus' daughter, when she troubled both
Sichaeus and Creùsa, burned no more
than I, as long as it beseemed my hair;
nor did that Rhodopean maid, whose love
Demòphoön deceived, nor yet Alcides,
while in his heart he kept Iole locked.

Non però qui si pente, ma si ride, 103
non della colpa, ch' a mente non torna,
ma del Valore ch' ordinò e provvide.
Qui si rimira nell' arte che adorna 106
cotanto effetto, e discernesi il Bene
per che il mondo di su quel di giù torna.
Ma perchè le tue voglie tutte piene 109
ten porti, che son nate in questa spera,
procedere ancor oltre mi conviene.
Tu vuoi saper chi è in questa lumiera, 112
che qui appresso me così scintilla,
come raggio di sole in acqua mera.
Or sappi che là entro si tranquilla 115
Raab; ed a nostr' ordine congiunta,
di lei nel sommo grado si sigilla.
Da questo cielo, in cui l' ombra s' appunta 118
che il vostro mondo face, pria ch' altr' alma
del trionfo di Cristo fu assunta.
Ben si convenne lei lasciar per palma 121
in alcun cielo dell' alta vittoria,
che s' acquistò con l' una e l' altra palma,
perch' ella favorò la prima gloria 124
di Giosuè in su la Terra Santa,
che poco tocca al Papa la memoria.
La tua città, che di colui è pianta 127
che pria volse le spalle al suo Fattore,
e di cui è la invidia tanto pianta,

Yet we are not repenting here, but smiling,
not for the sin, which to our minds returns not,
but for the Worth which ordered and foresaw.
Here at the art we gaze which beautifies
so great a work, and only see the Goodness
whereby the world above turns that below.
  But so that thou mayst bear away with thee
thy wishes all fulfilled, which in this sphere
were born, still further must I needs proceed.
Who is within this light, thou fain wouldst know,
which right here at my very side is sparkling,
as rays of sunlight shine in limpid water.
Know, then, that Rahab finds her rest therein;
and, to our order being joined, with her
it stamps itself in a supreme degree.
By this heaven, where the shadow your world makes
ends in a point, before all other souls
was she received, that triumph with the Christ.
It well behooved to leave her in some heaven
to be a palm of that great victory,
which by both hands was won,
because she favored
Joshua's first glory in the Holy Land,
which little stirs the memory of the Pope.
  Thy town, which is a plant once sowed by him,
who first against his Maker turned his back,
and through whose envy many tears are shed,

produce e spande il maladetto fiore
c' ha disviate le pecore e gli agni,
però che fatto ha lupo del pastore.
Per questo l' Evangelio e i Dottor magni
son derelitti; e solo ai Decretali
si studia, sì che pare ai lor vivagni.
A questo intende il Papa e i Cardinali;
non vanno i lor pensieri a Nazzarette,
là dove Gabriello aperse l' ali.
Ma Vaticano e l' altre parti elette
di Roma, che son state cimiterio
alla milizia che Pietro seguette,
tosto libere fien dell' adulterio."

brings forth and spreads abroad the cursèd flower,
which, having of the shepherd made a wolf,
hath caused both sheep and lambs to go astray.
The Gospels and great Doctors are for this
despised; and only the Decretals conned,
as is apparent by their margins' state.
On this are Pope and Cardinals intent;
their thoughts turn not toward Nazareth, where Gabriel
once oped his wings. But both the Vatican
and all the other chosen parts of Rome,
of old the burial place of that militia,
which followed in the path which Peter trod,
will soon be freed from this adultery."

PARADISO X

Cielo Quarto. Il Sole. Felicità Intellettuale
Dottori in Teologia e Filosofia

Guardando nel suo Figlio con l'Amore
 che l' uno e l' altro eternalmente spira,
 lo Primo ed Ineffabile Valore,
quanto per mente o per loco si gira,
 con tanto ordine fe', ch' esser non puote
 senza gustar di Lui chi ciò rimira.
Leva dunque, Lettor, all' alte rote
 meco la vista, dritto a quella parte
 dove l' un moto e l' altro si percote;
e lì comincia a vagheggiar nell' arte
 di quel Maestro che dentro a sè l' ama
 tanto, che mai da lei l' occhio non parte.
Vedi come da indi si dirama
 l' obliquo cerchio che i pianeti porta,
 per satisfare al mondo che li chiama;
e se la strada lor non fosse torta,
 molta virtù nel ciel sarebbe invano,
 e quasi ogni potenza quaggiù morta;
e se dal dritto più o men lontano
 fosse il partire, assai sarebbe manco,
 e giù e su, dell' ordine mondano.

PARADISO X

The Fourth Heaven. The Sun. Intellectual Happiness
The Spirits of Theologians and Philosophers

Looking upon His Son with all the Love,
which both of them eternally breathe forth,
the Primal and Unutterable Power
with so great order made whate'er revolves
through mind or space, that none who look at it
can ever be without a taste of Him.
Lift, therefore, Reader, to the heavenly wheels
thine eyes with me, directly to the region,
where one of their two motions strikes the other;
and there begin to contemplate with love
that Master's art, who in Himself so loves it,
that never doth His eye abandon it.
And now see how from thence the oblique ring,
which bears the planets with it, branches off,
to please the world which calls upon them; how,
in case their path were not thus bent aside,
in vain would be much virtue in the heavens,
and dead well nigh all potencies down here;
and how, if from the straight line, more or less
removed, it swerved, much in the mundane order
would lacking be below and up above.

Or ti riman, Lettor, sopra il tuo banco,
dietro pensando a ciò che si preliba,
s' esser vuoi lieto assai prima che stanco.
Messo t' ho innanzi; omai per te ti ciba!
chè a sè torce tutta la mia cura
quella materia ond' io son fatto scriba.
Lo ministro maggior della Natura,
che del valor del Cielo il mondo imprenta,
e col suo lume il tempo ne misura,
con quella parte che su si rammenta
congiunto, si girava per le spire
in che più tosto ognora s' appresenta;
ed io era con lui, ma del salire
non m' accors' io, se non com' uom s' accorge,
anzi il primo pensier, del suo venire.
È Beatrice quella che si scorge
di bene in meglio sì subitamente,
che l' atto suo per tempo non si sporge.
Quant' esser convenìa da sè lucente,
quel ch' era dentro al sol dov' io entra' mi,
non per color, ma per lume parvente!
Perch' io lo ingegno, l' arte e l' uso chiami,
sì nol direi, che mai s' imaginasse;
ma creder puossi, e di veder si brami!
E se le fantasie nostre son basse
a tanta altezza, non è maraviglia;
chè sopra il sol non fu occhio ch' andasse.

CANTO X

Now, Reader, on thy bench remain, and what
is here foretasted, follow out in thought,
if thou, e'er weary, wouldst be very glad.
Food have I set before thee; feed thou now
thyself; because the theme, whose scribe I 'm made,
unto itself is wresting all my care!
The greatest of the ministers of Nature,
which with the power of Heaven imprints the world,
and with its light measures our time for us,
joined with the section touched upon above,
was circling now around the spiral rings,
wherein it earlier shows itself each day;
and I was in it, but was not aware
of my ascent, except as one, before
a thought has come, is conscious of its coming.
'T is Beatrice, who thus from good to better
conducts one with such swiftness, that her act
extendeth not through time. In its own self
how bright must that have been, which in the Sun,
which I had entered, was not visible
by color, but by light! Though I on genius,
practice and art should call, I could not so
describe it, that it e'er could be imagined;
but it can be believed, and sight of it
should be desired! And for such heights if low
be our imagination, is no wonder;
for no eye ever reached beyond the sun.

Tal era quivi la quarta famiglia
dell' Alto Padre, che sempre la sazia,
mostrando come spira e come figlia.
E Beatrice cominciò: "Ringrazia,
ringrazia il Sol degli Angeli, ch' a questo
sensibil t' ha levato per sua Grazia!"
Cuor di mortal non fu mai sì digesto
a devozione ed a rendersi a Dio
con tutto il suo gradir cotanto presto,
come a quelle parole mi fec' io;
e sì tutto il mio amore in Lui si mise,
che Beatrice eclissò nell' oblìo.
Non le dispiacque, ma sì se ne rise,
che lo splendor degli occhi suoi ridenti
mia mente unita in più cose divise.
Io vidi più fulgor vivi e vincenti
far di noi centro e di sè far corona,
più dolci in voce che in vista lucenti.
Così cinger la figlia di Latona
vedem talvolta, quando l' aere è pregno
sì, che ritenga il fil che fa la zona.
Nella corte del Ciel, ond' io rivegno,
si trovan molte gioie care e belle
tanto, che non si posson trar del regno;
e il canto di quei lumi era di quelle.
Chi non s' impenna sì, che lassù voli,
dal muto aspetti quindi le novelle.

CANTO X

Such the fourth family here of that Exalted
Father, who ever sates it by revealing
how He breathes forth, and how He generates.
And Beatrice began: "Give thanks, give thanks
unto the Angels' Sun, who, of His Grace,
hath raised thee up to this material one!"
No mortal heart was ever so disposed
to be devoted, and with all its pleasure
give itself up to God, as I became
at those last words of hers; hence all my love
set itself so on Him, that Beatrice
in my forgetting mind became eclipsed.
And she disliked it not, but smiled at it,
so that the splendor of her laughing eyes
shared with more things my undivided mind.
I many keen and dazzling splendors saw,
who, sweeter voiced than in appearance bright,
made us a center and themselves a crown.
Latona's daughter we behold at times
thus girded, when so pregnant is the air,
that it retains the thread that forms her zone.
Within the court of Heaven, whence I return,
are many jewels found, so fair and precious,
that from the Kingdom they may not be moved;
and of these was the singing of those lights.
Let him who doth not feather him to fly
up there, await the dumb for news from thence.

Poi, sì cantando, quegli ardenti soli 76
si fur girati intorno a noi tre volte,
come stelle vicine ai fermi poli,
donne mi parver, non da ballo sciolte, 79
ma che s' arrestin tacite, ascoltando
fin che le nuove note hanno ricolte.
E dentro all' un senti' cominciar: "Quando 82
lo raggio della Grazia, onde s' accende
verace amore, e che poi cresce, amando,
multiplicato, in te tanto risplende, 85
che ti conduce su per quella scala,
u' senza risalir nessun discende;
qual ti negasse il vin della sua fiala 88
per la tua sete, in libertà non fora,
se non com' acqua ch' al mar non si cala.
Tu vuoi saper di quai piante s' infiora 91
questa ghirlanda, che intorno vagheggia
la bella Donna ch' al Ciel t' avvalora.
Io fui degli agni della santa greggia 94
che Domenico mena per cammino
u' ben s' impingua, se non si vaneggia.
Questi, che m'è a destra più vicino, 97
frate e maestro fummi; ed esso Alberto
fu di Colonia, ed io Thomas d'Aquino.
Se sì di tutti gli altri esser vuoi certo, 100
diretro al mio parlar ten vien col viso
girando su per lo beato serto.

CANTO X

And then, when singing thus, those burning suns
had all around us whirled themselves three times,
like stars, that near unmoving poles revolve,
ladies they seemed to me, who though not through
with dancing, yet in silence stop a while, and list
till they have caught the music's coming notes.

In one I heard beginning: "Since the ray
of Grace, whereby true love is set on fire,
and afterward, by dint of loving, grows
and multiplies, is shining in thee so,
that it conducts thee upward o'er the stairs
which none without remounting e'er descends;
he who thy thirst the wine within his flask
refused, would be no more at liberty,
than water is which falls not to the sea. [enflowers

Thou fain wouldst know what blooms this wreath
itself withal, which, circling round her, woos
the Lady fair who makes thee strong for Heaven.
One of that holy flock's young lambs was I,
which Dominic leads along the path, whereon
one thriveth well, if one go not astray.

The nearest on my right here was my brother
and teacher; he was Albert of Cologne,
and Thomas of Aquinum I. If thus
of all the other lights thou wouldst be sure,
follow behind my speaking with thy face
revolving upward round the blessèd wreath.

Quell' altro fiammeggiar esce del riso 103
di Grazian, che l' uno e l' altro fòro
aiutò sì, che piace in Paradiso.
L' altro, ch' appresso adorna il nostro coro, 106
quel Pietro fu che con la poverella
offerse a Santa Chiesa suo tesoro.
La quinta luce, ch' è tra noi più bella, 109
spira di tale amor, che tutto il mondo
laggiù ne gola di saper novella.
Entro v' è l' alta mente u' sì profondo 112
saper fu messo, che, se il vero è vero,
a veder tanto non surse il secondo.
Appresso vedi il lume di quel cero 115
che, giuso in carne, più addentro vide
l' angelica natura e il ministero.
Nell' altra piccioletta luce ride 118
quell' avvocato dei tempi Cristiani,
del cui latino Augustin si provvide,
Or, se tu l' occhio della mente trani 121
di luce in luce dietro alle mie lode,
già dell' ottava con sete rimani.
Per vedere ogni ben dentro vi gode 124
l' anima santa che il mondo fallace
fa manifesto a chi di lei ben ode.
Lo corpo ond' ella fu cacciata, giace 127
giuso in Cieldauro; ed essa da martìro
e da esilio venne a questa pace.

That other flaming issues from the smile
of Gratian, who to both the courts of law
was such a help, that Paradise is pleased.
The next, who at his side adorns our choir,
that Peter was, who, like the needy widow,
offered his treasure up to Holy Church.
The fifth light, which is fairest in our midst,
is with such love inspired, that all the world
down there is hungry to have news of it.
In it is that great mind, wherein was placed
wisdom so deep, that if the truth be true,
no second hath arisen to see so much.
See next to it that candle's light which saw
most inwardly, when in the flesh below,
the Angels' nature and their ministry.
In the next little light that advocate
of Christian times is smiling, of whose work
in Latin Augustine availed himself.
If now thy mind's eye thou art moving on,
from light to light, behind my words of praise,
thou now remainest thirsting for the eighth.
Because it sees all good things, therewithin
that holy soul rejoices, which reveals
the cheating world to one who hears him well.
Down yonder in Cieldauro lies the body,
from which this soul was driv'n; and to this peace
from martyrdom and banishment it came.

Vedi oltre fiammeggiar l' ardente spiro 130
d' Isidoro, di Beda e di Riccardo,
che a considerar fu più che viro.
Questo, onde a me ritorna il tuo riguardo, 133
è il lume d' uno spirto, che in pensieri
gravi a morir gli parve venir tardo.
Essa è la luce eterna di Sigieri, 136
che, leggendo nel vico degli strami,
sillogizzò invidiosi veri."
Indi come orologio, che ne chiami 139
nell' ora che la Sposa di Dio surge
a mattinar lo Sposo perchè l' ami,
che l' una parte e l' altra tira ed urge, 142
tin tin sonando con sì dolce nota,
che il ben disposto spirto d' amor turge;
così vid' io la gloriosa rota 145
muoversi e render voce a voce in tempra
ed in dolcezza, ch' esser non può nota,
se non colà dove gioir s' insempra. 148

CANTO X

Flaming beyond it see the burning breath
of Isidore, of Bede, and of Riccardo,
who was in speculation more than man.
And this, from whom thy glance returns to me,
the light is of a spirit, unto whom,
in deep thoughts lost, it seemed that death came slowly.
This is the light eternal of Sigièri,
who, when he lectured in the Street of Straw,
proved by his syllogisms displeasing truths.
Then like a clock, which calls us at the hour,
at which the Bride of God awakes to sing
her Spouse a morning-song, and win His love,
and as one part or draws or drives the other,
and sounds '*Ting*, *ting*' with such delightful notes,
that spirits well disposed are filled with love;
even so I saw that glorious circle move,
and fuse its voices in a harmony,
and with a sweetness, which can not be known,
except where joy is self-eternalized.

PARADISO XI

Cielo Quarto. Il Sole. Felicità Intellettuale
Dottori in Filosofia e Teologia. San Francesco

O insensata cura dei mortali,
quanto son difettivi sillogismi
quei che ti fanno in basso batter l' ali!
Chi dietro a *iura*, e chi ad aforismi 4
sen giva, e chi seguendo sacerdozio,
e chi regnar per forza o per sofismi,
e chi rubare, e chi civil negozio, 7
chi, nel diletto della carne involto,
s' affaticava, e chi si dava all' ozio;
quand' io, da tutte queste cose sciolto, 10
con Beatrice m' era suso in Cielo
cotanto gloriosamente accolto.
Poi che ciascuno fu tornato ne lo 13
punto del cerchio, in che avanti s' era,
fermossi come a candellier candelo.
Ed io senti' dentro a quella lumiera 16
che pria m' avea parlato, sorridendo
incominciar, facendosi più mera:
"Così com' io del Suo raggio risplendo, 19
sì, riguardando nella Luce Eterna,
li tuoi pensieri onde cagioni, apprendo.

PARADISO XI

The Fourth Heaven. The Sun. Intellectual Happiness
The Spirits of Theologians and Philosophers. St. Francis

O foolish care of mortal men, how full
of fallacies the syllogisms, which cause thee
over a nether course to beat thy wings!
One given to legal learning went his way,
one medicine, the priesthood one pursued,
and lordship one, by force or sophistry;
one practised theft, and public business one,
one, in the pleasures of the flesh involved,
was growing weary, one to idleness
and ease was giving up his life, while I,
from all these things set free, was up in Heaven
with Beatrice so gloriously received.
When each had to the point returned again,
where in the ring he was before, he stayed there,
still as a candle in a candle-stick.
And I within the light which had before
addressed me, heard one smilingly begin,
as more and more resplendent it became:
"As with Its radiance I am shining here,
so I, by gazing at the Eternal Light,
learn whence thou tak'st occasion for thy thoughts.

Tu dubbi, ed hai voler che si ricerna 22
in sì aperta e in sì distesa lingua
lo dicer mio, ch' al tuo sentir si sterna,
ove dinanzi dissi: ' U' ben s' impingua ', 25
e là u' dissi: ' Non surse il secondo ';
e qui è uopo che ben si distingua.
La Provvidenza, che governa il mondo 28
con quel consiglio nel quale ogni aspetto
creato è vinto pria che vada al fondo,
però che andasse vèr lo suo Diletto 31
la Sposa di Colui ch' ad alte grida
disposò lei col sangue benedetto,
in sè sicura ed anco a Lui più fida, 34
due Prìncipi ordinò in suo favore,
che quinci e quindi le fosser per guida.
L' un fu tutto Serafico in ardore; 37
l' altro per sapienza in terra fue
di Cherubica luce uno splendore.
Dell' un dirò, però che d' ambedue 40
si dice l' un pregiando, qual ch' uom prende,
perchè ad un fine fur l' opere sue.
Intra Tupino e l' acqua che discende 43
del colle eletto del beato Ubaldo,
fertile costa d' alto monte pende,
onde Perugia sente freddo e caldo 46
da Porta Sole; e diretro le piange
per grave giogo Nocera con Gualdo.

CANTO XI

In doubt, thou wouldst that I repeat, in words
so clear and so distinct that they will suit
thine understanding, that late speech of mine,
wherein I said: 'Whereon one thriveth well,'
and where I said: 'No second hath arisen;'
for clearly must one needs distinguish here.

The Providence, which with that counsel rules
the world, whereby, before it reach the bottom,
every created sight is overcome,
in order that the Bride of Him, who cried
aloud, and spoused her with His blessèd blood,
might go toward her Delight, safe in herself,
and unto Him more faithful, too, ordained
in her behalf two Princes who should serve
as guides to her on this side and on that.
One, in his burning love, was all Seraphic;
the other, by his wisdom, was on earth
a splendor of Cherubic light. I 'll speak
of one of them, for both are spoken of,
when one is praised, whichever one be taken,
for to the same end were the deeds of both.

Between Tupino and the stream that flows
adown the hill which blest Ubaldo chose,
a lofty mountain's fertile slope impends,
from which Perugia feels at Porta Sole
both cold and heat; while, for their heavy yoke,
behind it Gualdo and Nocera weep.

Di questa costa, là dov' ella frange 49
più sua rattezza, nacque al mondo un sole,
come fa questo talvolta di Gange;
però chi d' esso loco fa parole 52
non dica Ascesi, chè direbbe corto;
ma Oriente, se proprio dir vuole.
Non era ancor molto lontan dall' orto, 55
ch' ei cominciò a far sentir la terra
della sua gran virtute alcun conforto;
chè per tal Donna, giovinetto, in guerra 58
del padre corse, a cui, com' alla morte,
la porta del piacer nessun disserra;
ed innanzi alla sua spirital corte, 61
et coram patre le si fece unito;
poscia di dì in dì l' amò più forte.
Questa, privata del Primo Marito, 64
millecent' anni e più dispetta e scura
fino a costui si stette senza invito;
nè valse udir che la trovò sicura 67
con Amiclate, al suon della sua voce,
colui ch' a tutto il mondo fe' paura:
nè valse esser costante, nè feroce, 70
sì che, dove Maria rimase giuso,
ella con Cristo salse in su la croce.
Ma, perch' io non proceda troppo chiuso, 73
Francesco e Povertà per questi amanti
prendi oramai nel mio parlar diffuso.

CANTO XI

Out of this hillside, where it breaketh most
its steepness, to the world a sun was born,
as out of Ganges this one is at times;
therefore let him who talks about that place
not say Ascesi, which were not enough;
but Orient say, if he would rightly speak.
Not distant from his rising was he yet,
when he began to cause the world to feel
somewhat encouraged by his wondrous virtue;
for, still a youth, he strove against his father
for such a Lady's sake, that unto her,
as unto death, none open pleasure's door;
and then, before his church's legal court,
and in his father's presence, joined himself
to her; and ever after day by day
loved her the more intensely. She, bereft
of her First Husband, slighted and scorned, remained
unwooed eleven hundred years and more,
till that one came; nor aught availed to hear,
that he, whom all the world was fearing, found her
undaunted, with Amyclas, by his voice;
nor aught, her being so unmoved and firm,
that ev'n when Mary stayed beneath it, she
went up with Christ upon the cross.
But now,
lest in my long talk I proceed too darkly,
take Poverty and Francis as these lovers.

La lor concordia e i lor lieti sembianti
amore e maraviglia e dolce sguardo
faceano esser cagion de' pensier santi;

tanto che il venerabile Bernardo
si scalzò prima, e dietro a tanta pace
corse, e, correndo, gli parv' esser tardo.

O ignota ricchezza, o ben ferace!
Scalzasi Egidio, scalzasi Silvestro
dietro allo sposo; sì la sposa piace!

Indi sen va quel padre e quel maestro
con la sua Donna e con quella famiglia
che già legava l' umile capestro;

nè gli gravò viltà di cor le ciglia
per esser fi' di Pietro Bernardone,
nè per parer dispetto a maraviglia;

ma regalmente sua dura intenzione
ad Innocenzio aperse, e da lui ebbe
primo sigillo a sua religione.

Poi che la gente poverella crebbe
dietro a costui, la cui mirabil vita
meglio in gloria del Ciel si canterebbe,

di seconda corona redimita
fu per Onorio dall' Eterno Spiro
la santa voglia d' esto archimandrita.

E poi che per la sete del martìro,
nella presenza del Soldan superba
predicò Cristo e gli altri che il seguiro,

CANTO XI

Their concord and their joyful countenance
caused wonder, love and gentle looks to end
in others' holy thoughts; and so much so,
that venerable Bernard was the first
to bare his feet, and run behind such peace,
and, running, feel that he was slow of foot.
O wealth unrealized, O fertile goodness!
Egidio bares his feet, Sylvester his,
behind the groom, so pleasing is the bride!
  That father, then, and master went his way
with both his Lady and that family,
which now was girding on the humble cord;
nor let base-heartedness weigh down his brow
for being Peter Bernardòne's son,
nor yet for seeming so contemptible
to others; but revealed his stern resolve
to Innocent with royal dignity,
and won from him his Order's primal seal.
When Poverty's belovèd followers
had grown behind the man, whose wondrous life
would in the glory of Heaven be better sung,
the holy purpose of this head of flocks
was through Honorius by the Holy Spirit
crowned with a second crown. Thereafter, when,
by reason of his thirst for martyrdom,
Christ and the rest, His followers, he had preached
before the haughty Soldan; and, on finding

e, per trovare a conversione acerba 103
troppo la gente, per non stare indarno,
reddissi al frutto dell' italica erba;
nel crudo sasso intra Tevero ed Arno 106
da Cristo prese l' ultimo sigillo,
che le sue membra due anni portarno.
Quando a Colui ch' a tanto ben sortillo, 109
piacque di trarlo suso alla mercede
ch' ei meritò nel suo farsi pusillo,
ai frati suoi, sì com' a giuste rede, 112
raccomandò la sua Donna più cara,
e comandò che l' amassero a fede;
e del suo grembo l' anima preclara 115
muover si volle, tornando al suo regno,
ed al suo corpo non volle altra bara.
Pensa oramai qual fu colui che degno 118
collega fu a mantener la barca
di Pietro in alto mar per dritto segno!
E questi fu il nostro patriarca; 121
per che, qual segue lui com' ei comanda,
discerner puoi che buone merce carca.
Ma il suo peculio di nuova vivanda 124
è fatto ghiotto sì, ch' esser non puote
che per diversi salti non si spanda;
e quanto le sue pecore remote 127
e vagabonde più da esso vanno,
più tornano all' ovil di latte vòte.

his folk too restive to conversion, not
to stay in vain, returned to pick the fruit
of Latin fields; among the savage rocks,
which 'tween the Tiber and the Arno rise,
he took from Christ himself the final seal,
which on his limbs he bore for two whole years.
When Him it pleased, who granted him such weal,
to draw him up to that reward, which he,
by making himself lowly, had deserved,
to his own brethren, as to rightful heirs,
he recommended his most precious Lady,
and ordered them to love her faithfully;
then from her bosom his illustrious soul
willed to depart, and to its realm returned,
and for its body wished no other bier.

Think now what he was, who, as his companion,
was worthy deemed to keep the bark of Peter
true to its course, when sailing on the deep!
That was our Patriarch; thou, hence, canst see
that he who follows him as he commands,
loadeth his vessel with good merchandise.

And yet his flock, so greedy for new food
hath grown, that it can hardly fail to scatter
through various wood and mountain pasture lands;
and hence, the more his sheep like vagabonds
wander away, and further go from him,
emptier of milk do they regain the fold.

Ben son di quelle che temono il danno
e stringonsi al pastor; ma son sì poche,
che le cappe fornisce poco panno.
Or, se le mie parole non son fioche,
se la tua audienza è stata attenta,
se ciò c' ho detto alla mente rivoche,
in parte fia la tua voglia contenta;
perchè vedrai la pianta onde si scheggia,
e vedrai il corregger che argomenta,
' U' ben s' impingua, *se* non si vaneggia.' "

Yet surely some there are, who, dreading harm,
cling to their shepherd; but so few are these,
that little cloth will furnish them with cowls.
  If, now, my words have not been indistinct,
and if thy hearing hath attentive been,
and thou recall to mind what I have said,
partly contented will thy wishes be;
because thou 'lt see the plant whence hewn they are,
and what the limitation means: ' Whereon
one thriveth well, *if* one go not astray.' "

PARADISO XII

Cielo Quarto. Il Sole. Felicità Intellettuale
Dottori in Filosofia e Teologia. San Domenico

Sì tosto come l' ultima parola
la benedetta fiamma per dir tolse,
a rotar cominciò la santa mola;
e nel suo giro tutta non si volse, 4
prima ch' un' altra di cerchio la chiuse,
e moto a moto, e canto a canto colse;
canto che tanto vince nostre Muse, 7
nostre Sirene in quelle dolci tube,
quanto primo splendor quel ch' ei refuse.
Come si volgon per tenera nube 10
due archi paralleli e concolori,
quando Giunone a sua ancella iube,
nascendo di quel d' entro quel di fuori, 13
a guisa del parlar di quella vaga
ch' amor consunse come sol vapori;
e fanno qui la gente esser presaga, 16
per lo patto che Dio con Noè pose,
del mondo che giammai più non si allaga;
così di quelle sempiterne rose 19
volgeansi circa noi le due ghirlande,
e sì l'estrema all' intima rispose.

PARADISO XII

The Fourth Heaven. The Sun. Intellectual Happiness
The Spirits of Theologians and Philosophers. St. Dominic

As soon as e'er the blessèd flame had voiced
its final word, the holy wheel began
to whirl; and in its circling had not moved
around completely, ere another wheel
enclosed it in a ring, and each to each
matched with its own its motions and its songs;
songs which, in those sweet pipes, as far surpass
our Muses and our Sirens, as a primal
splendor surpasses one reflected from it.

As when, both parallel and like in hue,
two rainbows o'er a tender cloud are drawn,
when Juno issues orders to her maid,
the outer being from the inner born,
as is the speaking of that wandering nymph,
whom love consumed as mists are by the sun;
and cause folk here, by reason of the pact
which God with Noah made, to prophesy
about the world, that it will not again
be flooded; so, of those eternal roses
the two wreaths turned around us there, and so
the outer with the inmost harmonized.

Poi che il tripudio e l' alta festa grande,
sì del cantare e sì del fiammeggiarsi
luce con luce gaudiose e blande,
insieme a punto ed a voler quetàrsi,
pur come gli occhi, ch' al piacer che i move,
conviene insieme chiudere e levarsi;
del cor dell' una delle luci nuove
si mosse voce che l' ago alla stella
parer mi fece in volgermi al suo dove.
E cominciò: "L'amor che mi fa bella,
mi tragge a ragionar dell' altro Duca,
per cui del mio sì ben ci si favella.
Degno è che, dov' è l' un, l' altro s' induca;
sì che, com' elli ad una militaro,
così la gloria loro insieme luca.
L' esercito di Cristo, che sì caro
costò a riarmar, dietro alla Insegna
si movea tardo, sospiccioso e raro,
quando lo Imperator che sempre regna,
provvide alla milizia ch' era in forse,
per sola grazia, non per esser degna;
e, com' è detto, a sua Sposa soccorse
con due campioni, al cui fare, al cui dire
lo popol disviato si raccorse.
In quella parte ove surge ad aprire
Zeffiro dolce le novelle fronde,
di che si vede Europa rivestire,

CANTO XII

After the dance and great high feast of song,
and flaming interplay of light with light
in joyful happiness and tender love,
had of a sudden and with one accord
grown quiet, even as eyes do, which must close
and open at the will of what attracts them;
out of the heart of one of those new lights
a voice came forth, as to its ' where ' I turned,
which made me seem a needle to its star.

And it began: "The love which lends me beauty,
draws me to talk about that other Leader,
for whose sake mine is so well talked of here.
Where one is, right it is to introduce
the other; so that, since they fought together,
their glories likewise may together shine.

Christ's host, which cost so much to arm anew,
was slowly, timidly, and small in numbers
moving behind its Standard, when the Emperor
who ever reigns, provided, of His Grace
alone, for His endangered host, and not
because of its deserts; and helped His Bride,
as it hath here been said, with champions twain,
through whom, because of what they did and said,
the people who had strayed away returned.

In those parts where sweet Zephyr's breezes rise
to open spring-time's foliage, wherewithal
Europe is seen to clothe herself again,

non molto lungi al percuoter dell' onde 49
dietro alle quali, per la lunga foga,
lo sol talvolta ad ogni uom si nasconde;
siede la fortunata Calaroga, 52
sotto la protezion del grande scudo
in che soggiace il leone e soggioga.
Dentro vi nacque l' amoroso drudo 55
della Fede Cristiana, il santo atleta,
benigno ai suoi ed ai nemici crudo;
e come fu creata, fu repleta 58
sì la sua mente di viva virtute,
che, nella madre, lei fece profeta.
Poi che le sponsalizie fur compiute 61
al sacro fonte intra lui e la Fede,
u' si dotàr di mutua salute;
la donna che per lui l' assenso diede, 64
vide nel sonno il mirabile frutto
ch' uscir dovea di lui e delle rede.
E perchè fosse, qual era, in costrutto, 67
quinci si mosse spirito a nomarlo
del possessivo di cui era tutto.
Domenico fu detto; ed io ne parlo 70
sì come dell' agricola che Cristo
elesse all' orto suo per aiutarlo.
Ben parve messo e famigliar di Cristo; 73
chè il primo amor che in lui fu manifesto,
fu al primo consiglio che diè Cristo.

not very distant from the beating waves,
behind which, through his long career, the sun
conceals himself at times from every one,
fortunate Calaroga hath her seat,
guarded by that great shield, in which the lion
both subjugates, and is subdued. Therein
the amorous lover of the Christian Faith
was born, the holy athlete, well disposed
toward those he loved, and toward his foes severe;
and even at its creation was his mind
with such live virtue filled, that in his mother
it caused her to become a prophetess.
After the spousal 'tween the Faith and him
had at the sacred font been held, where each
with mutual health had dowered each, the lady
who answered for him in a dream, beheld
the wondrous fruit, that was to come from him
and from his heirs. And that he might by name
be what he was, a spirit went from hence,
to give him the possessive of the One
who wholly owned him.
Dominic he was called;
and of him as the husbandman I speak,
whom Christ, to help him in His garden, chose.
He truly seemed Christ's messenger and servant,
because the first love which appeared in him,
was for the primal counsel given by Christ.

Spesse fiate fu tacito e desto 76
trovato in terra dalla sua nutrice,
come dicesse: ' Io son venuto a questo.'
O padre suo veramente Felice! 79
O madre sua veramente Giovanna,
se, interpretata, val come si dice!
Non per lo mondo, per cui mo s' affanna 82
diretro ad Ostiense ed a Taddeo,
ma, per amor della verace manna,
in picciol tempo gran dottor si feo; 85
tal che si mise a circuir la vigna,
che tosto imbianca, se il vignaio è reo;
ed alla Sedia che fu già benigna 88
più ai poveri giusti, non per lei,
ma per colui che siede, che traligna,
non dispensare o due e tre per sei, 91
non la fortuna di prima vacante,
non *decimas, quæ sunt pauperum Dei*,
addomandò; ma contro al mondo errante 94
licenza di combatter per lo seme
del qual ti fascian ventiquattro piante.
Poi con dottrina e con volere insieme 97
con l' officio apostolico si mosse,
quasi torrente ch' alta vena preme,
e negli sterpi eretici percosse 100
l' impeto suo, più vivamente quivi
dove le resistenze eran più grosse.

CANTO XII

Often was he discovered by his nurse
lying awake and silent on the ground,
as if he meant thereby: 'I came for this.'
O Felix, of a truth, his father was!
O truly Joan, his mother, if it mean
what it is said to, when interpreted!
Not for the world's sake, for which men now toil,
following the man of Ostia, and Taddèo,
but for the love of spirit-food, so great
a teacher did he shortly make himself,
that he began to go about the vineyard,
which withers soon, if idle be the vintner;
and of the Chair, which to the righteous poor
was formerly more kind, not through its own,
but through the fault of him who, sitting there,
degenerates, he asked not for the right
to give or two or three for six, nor yet
the income of the earliest vacancy,
nor even the tithes, which to God's poor belong;
but leave to fight against the erring world
for that seed's sake, whereof plants twenty-four
are girding thee. With doctrine thereupon,
and will, to apostolic sanction joined,
he started, like a torrent by a high
source urged, and on all stocks heretical
his onset smote, and ever there most strongly,
where strongest the resistance was. From him

Di lui si fecer poi diversi rivi, 103
onde l' orto Cattolico si riga,
sì che i suoi arbuscelli stan più vivi.
Se tal fu l' una ruota della Biga 106
in che la Santa Chiesa si difese,
e vinse in campo la sua civil briga,
ben ti dovrebbe assai esser palese 109
l' eccellenza dell' altra, di cui Tomma,
dinanzi al mio venir, fu sì cortese.
Ma l' orbita che fe' la parte somma 112
di sua circonferenza, è derelitta,
sì ch' è la muffa dov' era la gromma.
La sua famiglia, che si mosse dritta 115
coi piedi alle sue orme, è tanto volta,
che quel dinanzi a quel diretro gitta;
e tosto si vedrà della ricolta 118
della mala coltura, quando il loglio
si lagnerà che l' arca gli sia tolta.
Ben dico, chi cercasse a foglio a foglio 121
nostro volume, ancor troverìa carta
u' leggerebbe: ' Io mi son quel ch' io soglio ';
ma non fia da Casal, nè d' Acquasparta, 124
là onde vegnon tali alla scrittura,
che l' un la fugge e l' altro la coarta.
Io son la vita di Bonaventura 127
da Bagnoregio, che nei grandi offici
sempre posposi la sinistra cura.

there afterward flowed divers streams, wherewith
the garden Catholic is watered so,
that all the fresher are its tender shrubs.
If such was one wheel of the Car, whereby
the Holy Church, herself defending, won
the civil struggle in her own domain,
the other's excellence should certainly
be very plain to thee, concerning whom
Thomas so courteous was, ere I appeared.
And yet the rut, formed by the highest part
of its circumference, so forsaken is,
that there where crust was, now is mould. His household,
which started out aright, and kept their feet
upon his footprints, hath so turned around,
that that which is in front now treads on what
was once behind; and this will soon be seen
by the bad culture's harvest, when the tares
will of their loss of granaries complain.
And yet I say that one who, page by page,
should search our book, would still some paper find,
where he could read: 'What I was wont to be,
I am;' but from Casale he 'll not come,
nor yet from Acquasparta, whence such men
approach the rule, that one evades, and one
contracts its scope. Bonaventura's life
am I, of Bagnoregio, who in great
positions set sinister cares behind.

Illuminato ed Augustin son quici,
che fur dei primi scalzi poverelli
che nel capestro a Dio si fèro amici.
Ugo da San Vittore è qui con elli,
e Pietro Mangiadore, e Pietro Ispano,
lo qual giù luce in dodici libelli;
Natan profeta, e il metropolitano
Crisostomo, ed Anselmo, e quel Donato
ch' alla prim' arte degnò por la mano;
Rabano è qui; e lucemi da lato
il Calabrese abate Gioacchino,
di spirito profetico dotato.
Ad inveggiar cotanto paladino
mi mosse la infiammata cortesia
di fra Tommaso e il discreto latino;
e mosse meco questa compagnia."

Here are Illuminàto and Aùgustin,
who were among the first bare-footed poor,
and, corded, made themselves the friends of God.
Hugh of St. Victor here among them is,
and Peter Mangiadòr, and Peter of Spain,
who in a dozen books still shines on earth;
Nathan the prophet, and metropolitan
Chrysòstom, Anselm, aye, and that Donatus,
who to the first art deigned to set his hand;
Raban is here; and at my side is shining
the abbot of Calabria, Joachim,
who with prophetic spirit was endowed.
  The flaming courtesy of brother Thomas
and his discerning speech have moved me thus
to celebrate so great a paladin,
and with me likewise moved this company."

PARADISO XIII

Cielo Quarto. Il Sole. Felicità Intellettuale
Dottori in Filosofia e Teologia. La Sapienza di Salomone

Imagini chi bene intender cupe
quel ch' io or vidi (e ritenga l' image,
mentre ch' io dico, come ferma rupe),
quindici stelle che in diverse plage 4
lo cielo avvivan di tanto sereno,
che soperchia dell' aere ogni compage;
imagini quel Carro a cui il seno 7
basta del nostro cielo e notte e giorno,
sì ch' al volger del temo non vien meno;
imagini la bocca di quel corno 10
che si comincia in punta dello stelo
a cui la prima rota va d' intorno,
aver fatto di sè due segni in cielo, 13
qual fece la figliuola di Minoi
allora che sentì di morte il gelo;
e l' un nell' altro aver li raggi suoi, 16
ed ambedue girarsi per maniera,
che l' uno andasse al prima e l' altro al poi;
ed avrà quasi l' ombra della vera 19
costellazion e della doppia danza
che circulava il punto dov' io era;

PARADISO XIII

The Fourth Heaven. The Sun. Intellectual Happiness
Spirits of Theologians and Philosophers. Solomon's Wisdom

Let him imagine, who would understand
aright what now I saw, (and let him hold
the image like a steadfast rock, the while
I speak), the fifteen stars which vivify
the sky at different points with such clear light,
that vanquished is all denseness in the air;
let him imagine next that Wain, whereto
the bosom of our sky suffices so
both night and day, that, as its pole revolves,
it never disappears; and let him then
imagine furthermore that trumpet's mouth,
which at the axle's point begins, whereon
the first wheel turns; and that all these had made
two constellations of themselves, like that
which Minos' daughter fashioned when she felt
the cold of death; and one to have its rays
within the other, and both to so revolve,
that one moved forward, and the other back;
and he will of the actual constellation
a shadow have, and of the double dance,
which circled round the place where I then was;

poi ch' è tanto di là da nostra usanza, 22
quanto di là dal muover della Chiana
si muove il ciel che tutti gli altri avanza.
Lì si cantò non Bacco, non Peana, 25
ma tre Persone in divina natura,
ed in una Persona essa e l' umana.
Compiè il cantare e il volger sua misura; 28
ed attesersi a noi quei santi lumi,
felicitando sè di cura in cura.
Ruppe il silenzio nei concordi numi 31
poscia la luce in che mirabil vita
del poverel di Dio narrata fumi,
e disse: "Quando l' una paglia è trita, 34
quando la sua semenza è già riposta,
a batter l' altra dolce amor m' invita.
Tu credi che nel petto onde la costa 37
si trasse per formar la bella guancia
il cui palato a tutto il mondo costa,
ed in quel che, forato dalla lancia, 40
e poscia e prima tanto satisfece,
che d' ogni colpa vince la bilancia,
quantunque alla natura umana lece 43
aver di lume, tutto fosse infuso
da quel Valor che l' uno e l' altro fece;
e però ammiri ciò ch' io dissi suso, 46
quando narrai che non ebbe il secondo
lo ben che nella quinta luce è chiuso.

for it as far surpasses our experience,
as swifter than the Chiana moves the heaven
which outspeeds all the others. There they praised
nor Bacchus nor Apollo, but three Persons
in one sole nature, the divine, and that,
in but one Person with the human joined.
The song and dance completed each its measure;
whereat those holy lights gave heed to us,
rejoicing thus to pass from care to care.
And then the light, wherein the wondrous life
of God's dear pauper had been told to me,
of those harmonious gods the silence broke,
and said: "Whereas one straw has now been threshed,
and as its seed hath now been stored away,
sweet love inviteth me to beat the other.
Thou think'st that in the breast from which the rib
was drawn, which went to form the lovely cheek,
whose palate cost so much to all the world,
and that in that one which, before and after
the lance had pierced it, made such satisfaction,
as to outweigh all sins,
whatever light
our human nature is allowed, the whole,
was by that Power infused, which made them both;
thou, hence, art marvelling at what above
I said, when I narrated that the good
enclosed within the fifth light had no second.

Or apri gli occhi a quel ch' io ti rispondo; 49
e vedrai il tuo credere e il mio dire
nel vero farsi come centro in tondo.
Ciò che non muore, e ciò che può morire, 52
non è se non splendor di quella Idea
che partorisce, amando, il nostro Sire;
chè quella Viva Luce che sì mea 55
dal suo Lucente, che non si disuna
da Lui, nè dall' Amor che a Lor s' intrea,
per sua bontate il suo raggiare aduna, 58
quasi specchiato, in nove sussistenze,
eternalmente rimanendosi una.
Quindi discende all' ultime potenze 61
giù d' atto in atto, tanto divenendo,
che più non fa che brevi contingenze;
e queste contingenze essere intendo 64
le cose generate, che produce
con seme e senza seme il ciel movendo.
La cera di costoro e chi la duce 67
non sta d' un modo; e però sotto il segno
ideale poi più e men traluce;
ond' egli avvien ch' un medesimo legno, 70
secondo specie, meglio e peggio frutta;
e voi nascete con diverso ingegno.
Se fosse a punto la cera dedutta, 73
e fosse il cielo in sua virtù suprema,
la luce del suggel parrebbe tutta;

Ope now thine eyes to what I answer thee;
and thou 'lt see that my words and thy belief
grow one in truth, as in a ring its center.

That which dies not, and that which mortal is,
are naught but that Idea's reflected light,
to which our Sire, by loving, giveth birth;
for that Bright Light, which from its Lucent Source
so flows, that It is not divided from Him,
nor from the Love which with Them is intrined,
out of Its goodness gathers up Its radiance,
mirrored, as 't were, in nine subsistences,
Itself eternally remaining one.
Thence to the lowest creatures It descends
from act to act, and such becomes, that naught
It makes but brief contingencies; and these
contingencies I understand to be
those generated things the moving heavens
produce by means of seed and without seed.
Of these the wax, and that which mouldeth it,
are not of one same kind; hence, underneath
the ideal stamp, they more or less reflect it;
it hence results that, after its own kind,
one selfsame plant bears better fruit and worse;
and that with different natures ye are born.
If tempered to perfection were the wax,
and if the heavens were at their height of power,
the whole light of the seal would be revealed;

ma la Natura la dà sempre scema, 76
  similemente operando all' artista,
  c' ha l'abito dell'arte e man che trema.
Però, se il Caldo Amor la Chiara Vista 79
  della Prima Virtù dispone e segna,
  tutta la perfezion quivi s' acquista.
Così fu fatta già la terra degna 82
  di tutta l' animal perfezione;
  così fu fatta la Vergine pregna;
sì ch' io commendo tua opinione, 85
  che l' umana natura mai non fue,
  nè fia, qual fu in quelle due persone.
Or s' io non procedessi avanti piùe, 88
  ' Dunque, come costui fu senza pare? '
  comincerebber le parole tue.
Ma, perchè paia ben ciò che non pare, 91
  pensa chi era, e la cagion che il mosse,
  quando fu detto ' Chiedi! ', a domandare.
Non ho parlato sì, che tu non posse 94
  ben veder ch' ei fu re, che chiese senno,
  acciò che re sufficiente fosse;
non per saper lo numero in che ènno 97
  li Motor di quassù, o se *necesse*
  con contingente mai *necesse* fenno;
non, *si est dare primum motum esse,* 100
  o se del mezzo cerchio far si puote
  triangol sì, ch' un retto non avesse.

but Nature, working as an artist doth,
who hath, though skilled and toward his art disposed,
a trembling hand, e'er gives it with a flaw.
Hence, if the Flaming Love dispose and stamp
the Lucid Vision of the Primal Power,
complete perfection is therein acquired.
Thus rendered worthy of an animal's
complete perfection was the earth of old;
thus also was the Virgin rendered pregnant;
hence thine opinion I as true commend,
that human nature never was, nor will be,
such as it once in those two persons was.

And now, if I no further went, ' How, then,
could he be peerless? ' would thy words begin.
But, that what seems not so may now seem clear,
think who he was, and what the cause which moved him
in his request, when ' Ask ' was said to him.
I have not spoken so, that thou shouldst not
see clearly that a king he was, who asked
wisdom to be a worthy king; and not
to know the number of the Angels here;
nor whether from a necessary premise,
with one contingent, a necessity
e'er followed as result; nor yet to know
if a first motion needs must granted be,
nor whether a triangle could be made,
with no right angle, in a semicircle.

Onde, se ciò ch' io dissi e questo note, 103
regal prudenza è quel vedere impari
in che lo stral di mia intenzion percote;
e se al ' surse ' drizzi gli occhi chiari, 106
vedrai aver solamente rispetto
ai regi, che son molti e i buon son rari.
Con questa distinzion prendi il mio detto; 109
e così puote star con quel che credi
del primo padre e del nostro Diletto.
E questo ti sia sempre piombo ai piedi, 112
per farti muover lento, com' uom lasso,
ed al sì ed al no che tu non vedi;
chè quegli è tra gli stolti bene abbasso, 115
che senza distinzion afferma o niega,
nell' un così come nell' altro passo;
perch' egl' incontra che più volte piega 118
l' opinion corrente in falsa parte;
e poi l' affetto lo intelletto lega.
Vie più che indarno da riva si parte, 121
perchè non torna tal qual ei si muove,
chi pesca per lo vero e non ha l' arte;
e di ciò sono al mondo aperte prove 124
Parmenide, Melisso, Brisso e molti,
i quali andavano, e non sapean dove.
Sì fe' Sabellio, ed Arrio, e quegli stolti 127
che furon come spade alle Scritture
in render torti li diritti volti.

Hence, if thou note both what I said and this,
a royal wisdom is that peerless vision,
on which the shaft of my intention strikes;
and if to 'hath arisen' thou direct
clear eyes, thou 'lt see that it refers to kings
alone, who many are, and few the good.
With this distinction take thou what I said;
for it can stand with that which thou believ'st
of man's first father, and of our Delight.

And let this e'er be lead unto thy feet,
to make thee, like one weary, slowly move
to both the Yea and Nay thou seest not;
for very low among the fools is he,
who affirms without distinction, or denies,
in one, as in the other, case; because
it happens that a quickly formed opinion
is often in a wrong direction turned;
and then the feelings bind the intellect.
For worse than vainly leaveth he the shore,
who fishes for the truth and hath no skill,
since, such as he set out, he comes not back;
and in the world are patent proofs of this
Parmenides, Melissus, Bryson, aye,
and many who advanced, but knew not whither.
So did Sabellius, Arius and those fools
who to the Scriptures were as sword-blades are,
in making faces crooked, which were straight.

Non sien le genti ancor troppo sicure
a giudicar, sì come quei che stima
le biade in campo pria che sian mature;
ch' io ho veduto tutto il verno prima
il prun mostrarsi rigido e feroce,
poscia portar la rosa in su la cima;
e legno vidi già dritto e veloce
correr lo mar per tutto suo cammino,
perire alfine all' entrar della foce.
Non creda donna Berta o ser Martino,
per vedere un furare, altro offerére,
vederli dentro al consiglio divino;
chè quel può surgere, e quel può cadere."

CANTO XIII

In judging, let not people be too sure,
like him who in the field computes the ears,
or ever they are ripe;
for I have seen
a thorn-bush seem all winter stiff and wild,
and later bear a rose upon its top;
and once I saw a vessel running straight
and swiftly o'er the sea through all her course,
and end by sinking at the harbor's mouth.
Let not dame Bertha or sir Martin think,
on seeing one man rob, and one give alms,
that they behold them as they seem to God;
for that one may get up, and this one fall."

PARADISO XIV

Cielo Quarto. Il Sole
Cielo Quinto. Marte. Felicità dell' Eroismo

Dal centro al cerchio, e sì dal cerchio al centro,
movesi l' acqua in un ritondo vaso,
secondo ch' è percossa fuori o dentro.
Nella mia mente fe' subito caso 4
questo ch' io dico, sì come si tacque
la gloriosa vita di Tommaso,
per la similitudine che nacque 7
del suo parlare e di quel di Beatrice,
a cui sì cominciar, dopo lui, piacque:
"A costui fa mestieri, e nol vi dice 10
nè con la voce, nè pensando ancora,
d' un altro vero andare alla radice.
Ditegli se la luce onde s' infiora 13
vostra sustanzia, rimarrà con voi
eternalmente sì com' ella è ora;
e, se rimane, dite come, poi 16
che sarete visibili rifatti,
esser potrà ch' al veder non vi nòi."
Come da più letizia pinti e tratti 19
alla fiata quei che vanno a rota,
levan la voce e rallegrano gli atti;

PARADISO XIV

*The Fourth Heaven. The Sun. The Fifth Heaven
Mars. The Happiness of Heroism*

In rounded vessels water moves from rim
to center, and from center so to rim,
according as one strikes it from without
or from within. What I am saying here
fell suddenly into my mind, when once
the glorious life of Thomas ceased to speak,
because of the resemblance which arose
between his speech and that of Beatrice,
who, after him, was pleased to speak as follows:
"This spirit needs, although he tells you so
neither by voice, nor ev'n by thinking it,
to reach the root of still another truth.
Tell him, then, if the light, wherewith your substance
is flowering, will remain with you the same
eternally as even now it is;
and if it still remain so, tell him how,
when ye have been made visible again,
it can be such as not to hurt your sight."
As when impelled and drawn by greater gladness,
those who are dancing lift at times their voices,
and give their actions greater sprightliness;

così, all' orazion pronta e devota, 22
li santi cerchi mostràr nuova gioia
nel tornear e nella mira nota.
Qual si lamenta perchè qui si moia 25
per viver colassù, non vide quive
lo refrigerio dell' eterna ploia.
Quell' Uno e Due e Tre che sempre vive, 28
e regna sempre in Tre e Due e Uno,
non circonscritto, e tutto circonscrive,
tre volte era cantato da ciascuno 31
di quegli spirti con tal melodia,
ch' ad ogni merto sarìa giusto muno.
Ed io udi' nella luce più dia 34
del minor cerchio una voce modesta,
forse qual fu dell'Angelo a Maria,
risponder: " Quanto fia lunga la festa 37
di Paradiso, tanto il nostro amore
si raggerà d' intorno cotal vesta.
La sua chiarezza seguita l' ardore, 40
l' ardor la visione, e quella è tanta,
quant' ha di grazia sovra il suo valore.
Come la carne gloriosa e santa 43
fia rivestita, la nostra persona
più grata fia per esser tutta quanta;
per che s' accrescerà ciò che ne dona 46
di gratuito lume il Sommo Bene,
lume, ch' a Lui veder ne condiziona;

so, at that prompt and reverent request,
the holy circles showed new joyousness,
both in their whirl and in their wondrous song.
  He that lamenteth that we die down here
to live up yonder, hath not seen up there
the comfort of the eternal rain. That One
and Two and Three, who ever lives and reigns
in Three and Two and One, uncircumscribed,
and circumscribing everything, was there
by each and all of yonder spirits sung
with such a melody, that it would be
a just reward for any one's desert.
  And in the smallest ring's divinest light
I heard a gentle voice, like that with which,
perhaps, the Angel spoke to Mary, answer:
"As long as Paradise's joy shall last,
so long our love will radiate around it
a garment such as this. Its clarity
is patterned on our ardor, and our ardor
upon our vision, and as keen is that,
as is the grace it hath above its worth.
When with our glorious and perfected flesh
we 're clothed again, our persons will give greater
pleasure, because of being all complete;
wherefore, whatever freely given light
the Good Supreme may grant us, will increase —
a light permitting us to see Him; whence

onde la vision crescer conviene;
  crescer l' ardor che di quella s' accende,
  crescer lo raggio che da esso viene.
Ma sì come carbon che fiamma rende,
  e per vivo candor quella soverchia,
  sì che la sua parvenza si difende;
così questo fulgor che già ne cerchia,
  fia vinto in apparenza dalla carne
  che tuttodì la terra ricoperchia;
nè potrà tanta luce affaticarne;
  chè gli organi del corpo saran forti
  a tutto ciò che potrà dilettarne."
Tanto mi parver subiti ed accorti
  e l' uno e l' altro coro a dicer "*Amme!*",
  che ben mostràr desìo dei corpi morti;
forse non pur per lor, ma per le mamme,
  per li padri e per gli altri che fur cari,
  anzi che fosser sempiterne fiamme.
Ed ecco intorno, di chiarezza pari,
  nascere un lustro sopra quel che v'era,
  a guisa d' orizzonte che rischiari;
e sì come al salir di prima sera
  comincian per lo ciel nuove parvenze,
  sì che la vista pare e non par vera;
parvemi lì novelle sussistenze
  cominciar a vedere, e fare un giro
  di fuor dall' altre due circonferenze.

our vision needs must grow; and grow the ardor
which from it is enkindled, and hence grow
the radiance, likewise, which proceeds from this.
But as a burning coal emits a flame,
and by its vivid glow surpasses it,
so that its own appearance is maintained;
so will this brightness which surrounds us now
be vanquished in appearance by the flesh,
which still is covered by the earth; nor will
so great a light avail to weary us,
because our body's organs will be strong
for whatsoe'er is able to delight us."

So quick and careful seemed both choirs to say
'Amen!', that clearly a desire they showed
to have their buried bodies; and not, perhaps,
for their own sakes alone, but for their mothers,
and fathers and the others, who were dear
to them, ere they became eternal flames.

Then round us everywhere, of equal brightness,
outside the luster there, another rose,
like an horizon which is growing clear;
and as new apparitions come in sight
throughout the sky, at early evening's rise,
sò that one's vision seems, and seems not, true;
meseemed that new subsistences I there
began to see, and that a ring was forming
outside the other two circumferences.

O vero isfavillar del Santo Spiro! 76
Come si fece subito e candente
agli occhi miei che, vinti, non soffriro!
Ma Beatrice sì bella e ridente 79
mi si mostrò, che tra quelle vedute
si vuol lasciar che non seguìr la mente.
Quindi ripreser gli occhi miei virtute 82
a rilevarsi; e vidimi traslato
sol con mia Donna in più alta salute.
Ben m' accors' io ch' io era più levato, 85
per l' affocato riso della stella,
che mi parea più roggio che l' usato.
Con tutto il cuore e con quella favella 88
ch' è una in tutti, a Dio feci olocausto,
qual convenìasi alla grazia novella;
e non er' anco del mio petto esausto 91
l' ardor del sacrifizio, ch' io conobbi
esso litare stato accetto e fausto;
chè con tanto lucore e tanto robbi 94
m' apparvero splendor dentro a due raggi,
ch' io dissi: "O Eliòs che sì gli addobbi!"
Come, distinta da minori e maggi 97
lumi, biancheggia tra i poli del mondo
Galassia sì, che fa dubbiar ben saggi;
sì costellati, facean nel profondo 100
Marte quei rai il venerabil segno
che fan giunture di quadranti in tondo.

CANTO XIV

O thou true sparkling of the Holy Spirit!
How suddenly and glowingly it flashed
before mine eyes, which, vanquished, stood it not!
But Beatrice revealed herself so fair
and smiling, that this vision must be left
'mong those that followed not my memory.
I hence gained strength to raise mine eyes again;
and with my Lady alone I saw myself
borne to a higher grade of blessedness.
I well perceived that I was higher up,
by reason of the star's enkindled smile,
which ruddier seemed to me than is its wont.
With all my heart and with that kind of speech
which is the same in all, I made to God
such holocaust as was befitting this
new grace; and the ardor of my offered self
had not yet been exhausted from my breast,
when I perceived that sacrifice was welcome
and pleasing; for to me there then appeared
splendors between two rays, so bright and red,
that I exclaimed: "O Helios, who dost so
adorn them!" As the Galaxy, bedecked
with smaller and with greater lights, so glimmers
'tween the world's poles, that even the wise are led
to doubt; thus, constellated in the depths
of Mars, those rays described the honored sign,
which in a circle quadrant-joinings make.

Qui vince la memoria mia lo ingegno; 103
chè quella Croce lampeggiava Cristo
sì, ch' io non so trovare esemplo degno;
ma chi prende sua croce e segue Cristo, 106
ancor mi scuserà di quel ch' io lasso,
vedendo in quell' albór balenar Cristo.
Di corno in corno, e tra la cima e il basso, 109
si movean lumi, scintillando forte
nel congiungersi insieme e nel trapasso.
Così si veggion qui diritte e torte, 112
veloci e tarde, rinnovando vista,
le minuzie dei corpi, lunghe e corte,
moversi per lo raggio onde si lista 115
talvolta l' ombra che per sua difesa
la gente con ingegno ed arte acquista.
E come giga ed arpa, in tempra tesa 118
di molte corde, fa dolce tintinno
a tal da cui la nota non è intesa;
così dai lumi che lì m' apparinno, 121
s' accogliea per la Croce una melode
che mi rapiva, sanza intender l' inno.
Ben m' accors' io ch' ell' era d' alte lode, 124
però che a me venìa "Risurgi" e "Vinci,"
com' a colui che non intende ed ode.
Io m' innamorava tanto quinci, 127
che infino a lì non fu alcuna cosa
che mi legasse con sì dolci vinci.

CANTO XIV

My memory overcomes my genius here;
because that Cross so lightened forth the Christ,
that I can find therefor no fit example;
but whosoever taketh up his cross
and follows Christ, will pardon me again
for what I leave, when in that glow he sees
the Christ flash forth. Lights moved about from arm
to arm, and 'tween the summit and the base,
and sparkled brightly when they met, and when
they passed each other. Thus we here see, straight
and crooked, swift and slow, and ever
renewing their appearance, particles
of bodies long and short, as through a ray
they move, whereby at times that shade is streaked,
which folk, to shield them, make with skill and art.

And as a viol or a harp, attuned
with many strings, a pleasant tinkling makes
for one by whom the music is not caught;
so from the lights which there appeared to me,
a melody was gathered through the Cross,
which rapt me, though I made not out the hymn.

I well perceived it was of lofty praise,
because 'Arise!' and 'Conquer!' came to me,
as to who heard, but did not understand.

So much in love with it did I become,
that naught had ever fettered me before
with such sweet bonds. My words, perhaps,

Forse la mia parola par tropp' osa, 130
posponendo il piacer degli occhi belli,
ne' quai mirando il mio desìo ha posa;
ma chi s' avvede che i vivi suggelli 133
d' ogni bellezza più fanno più suso,
e ch' io non m' era lì rivolto a quelli;
escusar puommi di quel ch' io m' accuso 136
per escusarmi, e vedermi dir vero;
chè il piacer santo non è qui dischiuso,
perchè si fa, montando, più sincero. 139

appear too bold, in that they lower set
the pleasure giv'n me by the lovely eyes,
looking in which my longing finds its rest;
but who considers that the living seals
of all fair things do more, the higher up,
and that I had not there looked up at them,
may pardon me for what, to be excused,
I 'm self-accused, and see that I speak true;
for here the holy joy is not excluded,
since, as it mounts, the purer it becomes.

PARADISO XV

Cielo Quinto. Marte. Felicità dell'Eroismo
Martiri della Religione e dell'Altruismo. Cacciaguida

Benigna volontade, in cui si liqua
sempre l' amor che drittamente spira,
come cupidità fa nell' iniqua,
silenzio pose a quella dolce lira, 4
e fece quietar le sante corde
che la destra del Cielo allenta e tira.
Come saranno ai giusti prieghi sorde 7
quelle sustanzie, che, per darmi voglia
ch' io le pregassi, a tacer fur concorde?
Ben è che senza termine si doglia 10
chi, per amor di cosa che non duri,
eternalmente quell' amor si spoglia.
Quale per li seren tranquilli e puri 13
discorre ad ora ad or subito foco,
movendo gli occhi che stavan sicuri,
e pare stella che tramuti loco; 16
se non che dalla parte ond' ei s' accende,
nulla sen perde, ed esso dura poco;
tale, dal corno che in destro si stende, 19
al piè di quella croce corse un astro
della costellazion che lì risplende;

PARADISO XV

The Fifth Heaven. Mars. The Happiness of Heroism
Martyrs of Religion and Altruism. Cacciaguida

The kindly will, wherein is always shown
the love which is by righteousness inspired,
as greed is in the evil will revealed,
silence imposed on that sweet singing lyre,
and caused those holy chords to be at rest,
which Heaven's right hand slackens, and draweth tight.
How shall those substances to righteous prayers
be deaf, who ceased from song with one accord,
to give me the desire to pray to them?
'T is well that he should boundlessly lament,
who for the sake of that which lasteth not,
deprives himself forever of that love.
As through serene and quiet evening skies
there darts from time to time a sudden fire,
which startles tranquil eyes that were at rest,
and seems to be a star which changes place;
saving that naught is missing where it flashed,
and that itself lasts but a little while;
so, from the arm which to the right extends,
down to that cross's foot there ran a star
drawn from the constellation shining there;

nè si partì la gemma dal suo nastro,
  ma per la lista radial trascorse,
  che parve fuoco dietro ad alabastro.
Sì pia l' ombra d'Anchise si porse,
  se fede merta nostra maggior Musa,
  quando in Elisio del figlio s' accorse.
"*O sanguis meus, o superinfusa*
  Gratia Dei, sicut tibi, cui
  bis unquam Cœli ianua reclusa? "
Così quel lume; ond' io m' attesi a lui;
  poscia rivolsi alla mia Donna il viso,
  e quinci e quindi stupefatto fui;
chè dentro agli occhi suoi ardeva un riso
  tal, ch' io pensai co' miei toccar lo fondo
  della mia grazia e del mio Paradiso.
Indi, ad udire ed a veder giocondo,
  giunse lo spirto al suo principio cose
  ch' io non intesi, sì parlò profondo;
nè per elezion mi si nascose,
  ma per necessità; chè il suo concetto
  al segno dei mortal si sovrappose.
E quando l' arco dell' ardente affetto
  fu sì sfocato, che il parlar discese
  invèr lo segno del nostro intelletto,
la prima cosa che per me s' intese,
  "Benedetto sie Tu" fu, "Trino ed Uno,
  che nel mio seme se' tanto cortese!"

nor from its ribbon did the gem depart,
but through the radial band ran on, and looked
like fire when back of alabaster moving.
With like affection did Anchises' shade
reach forth, if our best Muse deserve belief,
when in Elysium he perceived his son.
  "O thou my blood, O overflowing Grace
of God, to whom, as unto thee, was e'er
the Gate of Heaven unlocked a second time?"
  Thus spoke that light; hence I thereto gave heed;
then to my Lady turning back my face,
I was on this side and on that amazed;
for such a smile was glowing in her eyes,
that I with mine thought I had touched the depths
both of my grace and of my Paradise.
  Thereat, a pleasure both to hear and see,
the spirit joined to his beginning things
I did not fathom, so profound his speech;
nor did he hide himself from me by choice,
but by necessity; for his conception
set itself higher than a mortal's aim.
  And when the bow of his impassioned love
had so relaxed its tension, that his words
descended to the level of our mind,
the first thing that was understood by me
was "Blest be Thou, that, Trine and One, hast been
so courteous to my seed!" And he went on:

E seguitò: "Grato e lontan digiuno, 49
tratto leggendo nel Magno Volume
u' non si muta mai bianco nè bruno,
soluto hai, figlio, dentro a questo lume 52
in ch' io ti parlo, mercè di colei
ch' all' alto volo ti vestì le piume.
Tu credi che a me tuo pensier mei 55
da Quel ch' è Primo, così come raia
dall' un, se si conosce, il cinque e il sei;
e però chi io mi sia, e perch' io paia 58
più gaudioso a te, non mi domandi,
che alcun altro in questa turba gaia.
Tu credi il vero; chè minori e grandi 61
di questa vita miran nello Speglio
in che, prima che pensi, il pensier pandi.
Ma perchè il sacro amore in che io veglio 64
con perpetua vista e che m' asseta
di dolce desiar, s' adempia meglio,
la voce tua sicura, balda e lieta 67
suoni la volontà, suoni il desìo,
a che la mia risposta è già decreta!"
Io mi volsi a Beatrice, e quella udìo 70
pria ch' io parlassi, ed arrisemi un cenno
che fece crescer l' ali al voler mio.
Poi cominciai così: "L' affetto e il senno, 73
come la Prima Egualità v' apparse,
d' un peso per ciascun di voi si fenno;

CANTO XV

"A pleasing and a long-protracted fast
derived from reading in the Mighty Volume,
wherein nor white nor dark is ever changed,
hast thou relieved, my son, within this light
in which I now address thee, thanks to her,
who for the lofty flight hath feathered thee.
Thou deemest that to me thy thoughts flow down
from Him who Primal is, as from a one,
if known it be, proceeds a five and six;
yet who I am, thou dost not ask of me,
nor wherefore I appear to thee more glad
than any other in this joyous throng.
Thou deemest what is true; because the small
and great of this life at that Mirror gaze,
wherein, before thou think, thou show'st thy thought.
But that the holy love, wherewith I watch
with sight perpetual, and which causes me
to thirst with sweet desire, may be fulfilled
the better, let thy voice, firm, bold, and glad,
proclaim the will, proclaim the wish, whereto
my answer has already been decreed!"

To Beatrice I turned, and she had heard
before I spoke, and smiled a nod to me,
which caused the wings of my desire to grow.

Then I thus: "When the First Equality
revealed Himself to you, wisdom and love
became for each of you of equal weight;

però che il Sol che v' allumò ed arse 76
col caldo e con la luce, è sì iguali,
che tutte simiglianze sono scarse.
Ma voglia ed argomento nei mortali, 79
per la cagion ch' a voi è manifesta,
diversamente son pennuti in ali;
ond' io, che son mortal, mi sento in questa 82
disagguaglianza, e però non ringrazio
se non col cuore alla paterna festa.
Ben supplico io a te, vivo topazio, 85
che questa gioia preziosa ingemmi,
perchè mi facci del tuo nome sazio."
"O fronda mia, in che io compiacemmi 88
pure aspettando, io fui la tua radice."
Cotal principio, rispondendo, femmi;
poscia mi disse: "Quel da cui di dice 91
tua cognazion, e che cent' anni e piùe
girato ha il Monte in la prima cornice,
mio figlio fu, e tuo bisavo fue; 94
ben si convien che la lunga fatica,
tu gli raccorci con l' opere tue.
Fiorenza, dentro dalla cerchia antica, 97
ond' ella toglie ancora e terza e nona,
si stava in pace, sobria e pudica.
Non avea catenella, non corona, 100
non donne contigiate, non cintura
che fosse a veder più che la persona;

because the Sun, whose heat and light illumed
and warmed you, is of such equality,
that all comparisons therewith are poor.
But in the case of mortals, will and speech,
because of reasons manifest to you,
are differently feathered in their wings;
hence I, who mortal am, now realize
this inequality, and render thanks
with heart alone to thy paternal greeting.
I earnestly beseech thee, living topaz,
set in this precious jewel like a gem,
that with thy name thou make me satisfied.
"O thou my leaf, in whom I pleasure took,
while still awaiting thee, thy root I was."
He thus, as he replied to me, began;
and then he said to me: "The one from whom
thy family is named, and who hath circled
the Mountain for a hundred years and more
around the first ledge, was my son, and thy
great-grand-sire; well behooveth it that thou
shouldst shorten by thy works his long fatigue.
Florence, within the ancient ring of walls,
from which she still receives her tierce and nones,
sober and modest still, abode in peace.
No bracelets had she then, nor coronets,
nor dames with ornamented shoes, or belts
more likely to be looked at than themselves;

non faceva, nascendo, ancor paura
la figlia al padre; chè il tempo e la dote
non fuggìan quinci e quindi la misura.
Non avea case di famiglia vote;
non v' era giunto ancor Sardanapalo
a mostrar ciò che in camera si puote.
Non era vinto ancora Montemalo
dal vostro Uccellatoio, che, com' è vinto
nel montar su, così sarà nel calo.
Bellincion Berti vid' io andar cinto
di cuoio e d' osso, e venir dallo specchio
la donna sua senza il volto dipinto;
e vidi quel de' Nerli e quel del Vecchio
esser contenti alla pelle scoperta,
e le sue donne al fuso ed al pennecchio.
O fortunate! Ciascuna era certa
della sua sepoltura, ed ancor nulla
era per Francia nel letto deserta.
L' una vegghiava a studio della culla;
e, consolando, usava l' idioma
che pria li padri e le madri trastulla;
l' altra, traendo alla rócca la chioma,
favoleggiava con la sua famiglia
de' Troiani, di Fiesole e di Roma.
Sarìa tenuta allor tal maraviglia
una Cianghella, un Lapo Salterello,
qual or sarìa Cincinnato e Corniglia.

nor did a daughter frighten yet at birth
her father; for her marriage-age and dowry
outran in neither way due measure yet.
No houses had she void of families;
nor yet had a Sardanapàlus come,
to show us what could be achieved in halls.
Not yet had Montemalo been surpassed
by your Uccellatoio, which, outdone
in its ascent, will be so in its fall.
Bèllincion Berti going girt I saw
with bone and leather, and his lady leave
her looking-glass without a painted face;
and Nerli's lord I saw, and the Del Vecchio's
with unlined skins contented, and their dames
with spindle and with thread.
O lucky women!
Sure of her burial place was each, and none
as yet deserted in her bed for France.
One stayed awake, absorbed in cradle cares,
and used, in comforting, the speech which forms
a father's and a mother's first delight;
another, from her distaff drawing flax,
repeated for her household olden tales
about the Trojans, Fiesole and Rome.
As great a marvel then would a Cianghella,
or Lapo Salterello have been held,
as Cincinnatus or Cornelia now.

A così riposato, a così bello 130
viver di cittadini, a così fida
cittadinanza, a così dolce ostello
Maria mi diè, chiamata in alte grida; 133
e nell' antico vostro Batisteo
insieme fui Cristiano e Cacciaguida.
Moronto fu mio frate ed Eliseo; 136
mia donna venne a me di val di Pado;
e quindi il soprannome tuo si feo.
Poi seguitai lo Imperator Corrado; 139
ed ei mi cinse della sua milizia,
tanto per bene oprar gli venni in grado.
Dietro gli andai incontro alla nequizia 142
di quella legge il cui popolo usurpa,
per colpa dei pastor, vostra giustizia.
Quivi fu' io da quella gente turpa 145
disviluppato dal mondo fallace,
il cui amor molte anime deturpa;
e venni dal martìro a questa pace." 148

To such a calm and beautiful town life,
to such a safe community, to such
a pleasant inn, did Mary, called aloud,
give me; and at the same time I became
within your ancient baptist'ry a Christian,
and Cacciaguida. Moronto was my brother,
and Elisèo; from the Po's valley came
my lady to me, and from hèr name thine
was formed. The Emperor Conrad afterward
I followed, and among his chivalry
he belted me a knight, by my good deeds
I so obtained his favor. In his train
I went against that law's iniquity,
whose people, through your shepherds' fault, usurps
your jurisdiction.
There by that vile folk
was I released from that deceitful world,
the love of which debases many souls,
and from my martyrdom attained this peace."

PARADISO XVI

Cielo Quinto. Marte. Felicità dell'Eroismo
L'Antica e la Nuova Popolazione di Firenze

O poca nostra nobiltà di sangue!
Se gloriar di te la gente fai
quaggiù, dove l' affetto nostro langue,
mirabil cosa non mi sarà mai; 4
chè là, dove appetito non si torce,
dico nel Cielo, io me ne gloriai.
Ben se' tu manto che tosto raccorce; 7
sì che, se non s' appon di die in die,
lo tempo va d' intorno con le force.
Dal ' voi ' che prima Roma sofferìe, 10
in che la sua famiglia men persevra,
ricominciaron le parole mie;
onde Beatrice, ch' era un poco scevra, 13
ridendo, parve quella che tossìo
al primo fallo scritto di Ginevra.
Io cominciai: "Voi siete il padre mio; 16
voi mi date a parlar tutta baldezza;
voi mi levate sì, ch' io son più ch' io.
Per tanti rivi s' empie d' allegrezza 19
la mente mia, che di sè fa letizia,
perchè può sostener che non si spezza.

PARADISO XVI

The Fifth Heaven. Mars. The Happiness of Heroism
The Old and the New Population of Florence

O thou our small nobility of blood!
That thou shouldst make some people boast of thee
down here, where languid our affections are,
will never be to me a wondrous thing;
for there, where love turns not aside, in Heaven
I mean, ev'n I myself was proud of thee.
Thou truly art a cloak which soon grows short;
so that from day to day, if thou be not
patched out, time goes around thee with its shears.
Hence with the "you," which Rome the first endured,
and in whose use her race least perseveres,
my words began again; whence Beatrice,
who at a little distance from me stood,
by smiling here, resembled her who coughed
at the first fault ascribed to Guinevere.
"You are my father," I began to say;
"you to my speech complete assurance give;
you so uplift me, that I 'm more than I.
My mind is by so many brooklets filled
with joy, that it congratulates itself
that, without breaking, it can stand the strain

Ditemi dunque, cara mia primizia, 22
quai fur li vostri antichi, e quai fur gli anni
che si segnaro in vostra puerizia;
ditemi dell' ovil di San Giovanni 25
quanto era allora, e chi eran le genti
tra esso degne di più alti scanni."
Come s' avviva allo spirar dei venti 28
carbone in fiamma; così vidi quella
luce risplendere a' miei blandimenti;
e come agli occhi miei si fe' più bella, 31
così con voce più dolce e soave,
ma non con questa moderna favella,
dissemi: "Da quel dì che fu detto '*Ave*', 34
al parto in che mia madre, ch' è or santa,
s' alleviò di me, ond' era grave,
al suo Leon cinquecento cinquanta 37
e trenta fiate venne questo fuoco
a rinfiammarsi sotto la sua pianta.
Gli antichi miei ed io nacqui nel loco 40
dove si trova pria l' ultimo sesto
da quel che corre il vostro annual gioco.
Basti de' miei maggiori udirne questo; 43
chi ei si furo, ed onde venner quivi,
più è tacer che ragionare onesto.
Tutti color ch' a quel tempo eran ivi 46
da poter arme, tra Marte e il Batista,
erano il quinto di quei che son vivi;

CANTO XVI

Tell me, then, you my dear progenitor,
who were your ancestors, and what the years
which in your boyhood's time were chronicled;
and tell me of the sheepfold of St. John,
how large it was, and who were in it then,
that in the highest seats deserved to sit."
As at the breathing of the winds a coal
is quickened into flame, ev'n so I saw,
at my endearing words, that bright light glow;
and to mine eyes as fairer it became,
so with a gentler and a sweeter voice,
but not in this our modern form of speech,
it said to me: "From that day on, when '*Hail*'
was uttered, to the child-birth when my mother,
who now is sainted, was relieved of me
who burdened her, this fire had to its Lion
four hundred fifty and thirty times returned
to light itself again beneath its paws.
My first progenitors and I were born
just there where first the town's last ward is found
by him who runneth in your annual race.
Let of my forebears this suffice to hear;
for as to who they were, and whence came hither,
silence is more commendable than speech.
All those that 'tween Mars's statue and the Baptist
who at that time were able to bear arms,
were but the fifth of those that live there now;

ma la cittadinanza, ch' è or mista
di Campi, di Certaldo e di Figghine,
pura vedeasi nell' ultimo artista.
O quanto fora meglio esser vicine
quelle genti ch' io dico, ed al Galluzzo
ed a Trespiano aver nostro confine,
che averle dentro, e sostener lo puzzo
del villan d'Aguglion, di quel da Signa,
che già per barattare ha l' occhio aguzzo!
Se la gente ch' al mondo più traligna,
non fosse stata a Cesare noverca,
ma come madre a suo figliuol benigna;
tal fatto è Fiorentino e cambia e merca,
che si sarebbe vòlto a Semifonti,
là dove andava l' avolo alla cerca.
Sarìasi Montemurlo ancor dei Conti;
sarìansi i Cerchi nel pivier d' Acone,
e forse in Valdigreve i Buondelmonti.
Sempre la confusion delle persone
principio fu del mal della cittade,
come del corpo il cibo che s' appone;
e cieco toro più avaccio cade
che 'l cieco agnello; e molte volte taglia
più e meglio una che le cinque spade.
Se tu riguardi Luni ed Urbisaglia
come son ite, e come se ne vanno
diretro ad esse Chiusi e Sinigaglia,

but then its citizens, who now with men
from Campi, Certàldo and Figghìne mix,
were in the lowest artisan seen pure.
Oh, how much better it would be to keep
as neighbors those to whom I here refer,
and at Galluzzo and Trespiano mark
our boundary, than have them in our town,
and bear the stench of Aguglione's churl,
and Signa's, who for graft hath sharpened eyes!
If those who in the world are lowest fallen,
had not step-mother-like to Caesar been,
but kind, as to her son a mother is;
one such is now a Florentine, and barters
and trades, who would have turned to Semifonti,
where formerly his grandsire mounted guard.
The Conti still would own their Montemurlo,
the Cerchi in Acone's parish be,
and in the Valdigreve still, perhaps,
the Buondelmonti. Ever was the mixing
of clans the fountain of the city's woe,
as of the body's ill superfluous food;
for sooner will a blinded bull succumb
than will a blinded lamb, and one sword oft
will cut both more and better than will five.
If thou consider Luni and Urbisaglia
how they have gone, and how now in their wake
Chiusi and Sinigaglia go their way,

udir come le schiatte si disfanno, 76
non ti parrà nuova cosa nè forte,
poscia che le cittadi termine hanno.
Le vostre cose tutte hanno lor morte, 79
sì come voi; ma celasi in alcuna
che dura molto; e le vite son corte!
E come il volger del ciel della luna 82
cuopre e discuopre i liti senza posa;
così fa di Fiorenza la Fortuna;
per che non dee parer mirabil cosa 85
ciò ch' io dirò degli alti Fiorentini
onde la fama nel tempo è nascosa.
Io vidi gli Ughi, e vidi i Catellini, 88
Filippi, Greci, Ormanni ed Alberichi,
già nel calare, illustri cittadini;
e vidi così grandi come antichi, 91
con quel della Sannella, quel dell' Arca,
e Soldanieri, ed Ardinghi, e Bostichi.
Sopra la porta che al presente è carca 94
di nuova fellonia di tanto peso,
che tosto fia iattura della barca,
erano i Ravignani, ond' è disceso 97
il conte Guido, e qualunque del nome
dell' alto Bellincion ha poscia preso.
Quel della Pressa sapeva già come 100
regger si vuole; ed avea Galigaio
dorata in casa sua già l' elsa e il pome.

it will not seem or strange for thee or hard,
to hear how families degenerate,
since even cities have their term of life.
All your creations die, as well as you;
but death conceals itself in some that long
endure, while individual lives are short!
And as the turning of the lunar sphere
covers and bares earth's shores without surcease,
ev'n so doth Fortune deal with Florence; hence,
it should not seem a wondrous thing to thee
what I of those great Florentines shall say,
whose fame is hidden in the folds of time.
I saw the Ughi, and saw the Catellini,
Filippi, Greci, Ormanni and Alberichi,
though in decline, illustrious citizens;
and I, as great as they were ancient, saw,
with him of La Sanella, him of L'Arca,
the Soldanieri, Ardinghi and Bostichi.
Over the gate which is at present burdened
with recent felony of such great weight,
that there will soon be jetsam from the bark,
the Ravignani dwelt, from whom there sprung
Count Guido, and whoever since his time
hath noble Bellincione's name assumed.
He of La Pressa knew already how
to rule; and Galigàio in his house
already had a gilded hilt and pummel.

Grande era già la colonna del Vaio, 103
  Sacchetti, Giuochi, Fifanti e Barucci,
  e Galli, e quei che arrossan per lo staio.
Lo ceppo di che nacquero i Calfucci, 106
  era già grande; e già eran tratti
  alle curule Sizii ed Arrigucci.
Oh, quali io vidi quei che son disfatti 109
  per lor superbia! E le palle dell' oro
  fiorìan Fiorenza in tutt' i suoi gran fatti.
Così facean li padri di coloro 112
  che, sempre che la vostra chiesa vaca,
  si fanno grassi stando a consistoro.
L' oltracotata schiatta che s' indraca 115
  dietro a chi fugge, ed a chi mostra il dente
  ovver la borsa, come agnel, si placa,
già venìa su, ma di picciola gente; 118
  sì che non piacque ad Ubertin Donato,
  che poi il suocero il fe' lor parente.
Già era il Caponsacco nel mercato 121
  disceso giù da Fiesole; e già era
  buon cittadino Giuda ed Infangato.
Io dirò cosa incredibile e vera: 124
  nel picciol cerchio s' entrava per porta
  che si nomava da quei della Pera.
Ciascun che della bella insegna porta 127
  del gran Barone il cui nome e il cui pregio
  la festa di Tommaso riconforta,

Mighty already were the Column of the Vair,
Sachetti, Giuochi, Fifanti and Barucci,
the Galli, and those that for the bushel blush.
The stock whence the Calfucci sprang was great
already; while already were the Sizii
and Arigucci raised to curule chairs.
And oh, how great I saw those now undone
through arrogance! Then, too, the golden balls
decked Florence forth in all her mighty deeds.
So likewise fared the ancestors of those,
who, when your church is vacant, always fatten
by staying in consistory together.
The haughty race, which like a dragon deals
with those that flee, and unto those that show
their teeth or purse, is peaceful as a lamb,
was rising now, but from so low a clan,
that Ubertin Donati was displeased,
when by his own wife's father made their kin.
Already had the Caponsacco dropped
from Fiesole into the Market, while,
as townsmen, good were Giuda and Infangato.
I 'll tell a thing incredible and true:
the small ring then was entered by a gate,
which from the della Pera took its name.
Each one who bears that mighty Baron's arms,
whose name and whose renown the festival
of Thomas keepeth green, received from him

da esso ebbe milizia e privilegio; 130
avvegna che col popol si raduni
oggi colui che la fascia col fregio.
Già eran Gualterotti ed Importuni; 133
ed ancor sarìa Borgo più quieto,
se di nuovi vicin fosser digiuni.
La casa di che nacque il vostro fleto, 136
per lo giusto disdegno che v' ha morti,
e posto fine al vostro viver lieto,
era onorata, essa e' suoi consorti. 139
O Buondelmonte, quanto mal fuggisti
le nozze sue per gli altrui conforti!
Molti sarebbon lieti, che son tristi, 142
se Dio t' avesse conceduto ad Ema,
la prima volta che a città venisti;
ma convenìasi a quella pietra scema 145
che guarda il ponte, che Fiorenza fèsse
vittima nella sua pace postrema.
Con queste genti, e con altre con esse, 148
vid' io Fiorenza in sì fatto riposo,
che non avea cagion onde piangesse;
con queste genti vid' io glorioso 151
e giusto il popol suo tanto, che il Giglio
non era ad asta mai posto a ritroso,
nè per division fatto vermiglio." 154

knighthood and privilege; though he, today
consorteth with the people, who surrounds
them with a border. Both the Gualterotti
and Importuni were already there;
and now their Borgo would more quiet be,
if from new neighbors it were fasting still.
The family, which to your tears gave birth,
through the just scorn which brought about your death,
and put an end to your once happy life,
was honored, in itself and in its kin.
How, Buondelmonte, ill-advised thou wast
to flee their marriage, counselled by another!
Many would happy be, who now are sad,
if God had to the Ema granted thee,
when coming for the first time into town;
but Florence to that mutilated stone
which guards the bridge, must needs a sacrifice
afford, when in her final hour of peace.
With these same families, and others with them
Florence I saw in such a state of rest,
that no occasion had she then for tears;
with these same families I saw her then
so glorious and so righteous, that the Lily
was never set upon a staff reversed,
nor made, because of her divisions, red."

PARADISO XVII

Cielo Quinto. Marte. Felicità dell' Eroismo
Prescienza e Libertà. L' Esiglio e il Primo Rifugio di Dante

Qual venne a Climenè, per accertarsi
di ciò ch' avea incontro a sè udito
quei ch' ancor fa li padri a' figli scarsi;
tale era io, e tale era sentito 4
e da Beatrice e dalla santa lampa
che pria per me avea mutato sito.
Per che mia Donna "Manda fuor la vampa 7
del tuo desìo," mi disse, "sì ch' ell' esca
segnata bene della interna stampa;
non perchè nostra conoscenza cresca 10
per tuo parlare, ma perchè t' aùsi
a dir la sete, sì che l' uom ti mesca!"
"O cara piota mia, che sì t' insusi, 13
che, come veggion le terrene menti
non capére in triangolo due ottusi,
così vedi le cose contingenti 16
anzi che sieno in sè, mirando il Punto
a cui tutti li tempi son presenti;
mentre ch' io era a Virgilio congiunto, 19
su per lo Monte che l' anime cura
e discendendo nel mondo defunto,

PARADISO XVII

The Fifth Heaven. Mars. The Happiness of Heroism
Foreknowledge and Freedom. Dante's Exile and First Refuge

As that one came to Clўmenë, who still
to sons makes fathers chary, to be sure
of that which he had heard against himself;
even such was I, and such was felt to be
by Beatrice, and by the holy lamp,
who first on my account had changed his place.
Wherefore my Lady said to me: "Express
thy wish's ardor, so that it may issue
clearly impressed by its internal stamp;
not that our knowledge may the greater grow
by words of thine, but that thou mayst get used
to tell thy thirst, that we may pour thee drink!"
"O my dear root, that so dost lift thyself,
that, as terrestrial minds perceive that no
triangle holds two angles which are both
obtuse; thou, likewise, gazing at the Point
to which all things are present, dost perceive
contingent things, ere in themselves they are;
while I by Virgil was accompanied,
upward around the Mount which healeth souls,
and downward through the region of the dead,

dette mi fur di mia vita futura 22
parole gravi; avvegna ch' io mi senta
ben tetragono ai colpi di ventura;
per che la voglia mia sarìa contenta 25
d' intender qual fortuna mi s' appressa;
chè saetta previsa vien più lenta."
Così diss' io a quella luce stessa 28
che pria m' avea parlato; e, come volle
Beatrice, fu la mia voglia confessa.
Nè per ambage, in che la gente folle 31
già s' inviscava, pria che fosse anciso
l'Agnel di Dio che le peccata tolle,
ma per chiare parole e con preciso 34
latin rispose quell' amor paterno,
chiuso e parvente del suo proprio riso:
"La contingenza, che fuor del quaderno 37
della vostra materia non si stende,
tutta è dipinta nel Cospetto Eterno;
necessità però quindi non prende, 40
se non come dal viso in che si specchia,
nave che per corrente giù discende.
Da indi sì, come viene ad orecchia 43
dolce armonia da organo, mi viene
a vista il tempo che ti s' apparecchia.
Qual si partì Ippolito d'Atene 46
per la spietata e perfida noverca,
tal di Fiorenza partir ti convene.

grave words were told me of my future life;
although, indeed, I feel myself foursquare
against the blows of fortune; my desire
would hence contented be, were I to hear
what kind of fortune is approaching me,
for slower comes an arrow when foreseen."

Thus to that light I spoke, which had before
addressed me; and, as Beatrice had willed,
so was my wish confessed. Not in vague terms,
in which the foolish folk of old were wont
to get entangled, ere the Lamb of God,
who taketh sins away, was put to death,
but with clear words and unambiguous speech,
that father's love replied, which by its smile
was both concealed and rendered manifest:

"Contingence, which outside your matter's volume
doth not extend, is in the Eternal Vision
wholly depicted; yet it taketh not
necessity therefrom, save as a ship,
while down a current moving, doth from eyes
which mirror it.
Therefrom, as from an organ
sweet harmony attains one's ears, the time
which is for thee preparing strikes my sight.

As through his false and cruel step-mother
Hippolytus left Athens, so must thou
leave Florence. This is willed already, this

Questo si vuole, e questo già si cerca, 49
e tosto verrà fatto a chi ciò pensa
là dove Cristo tutto dì si merca.
La colpa seguirà la parte offensa 52
in grido, come suol; ma la vendetta
fia testimonio al ver ch' ella dispensa.
Tu lascerai ogni cosa diletta 55
più caramente; e questo è quello strale
che l' arco dell' esilio pria saetta.
Tu proverai sì come sa di sale 58
lo pane altrui, e com' è duro calle
lo scendere e il salir per l' altrui scale.
E quel che più ti graverà le spalle, 61
sarà la compagnia malvagia e scempia
con le qual tu cadrai in questa valle;
che tutta ingrata, tutta matta ed empia 64
si farà contra te; ma, poco appresso,
ella, non tu, n' avrà rossa la tempia.
Di sua bestialitate il suo processo 67
farà la prova; sì che a te fia bello
averti fatta parte per te stesso.
Lo primo tuo rifugio e il primo ostello 70
sarà la cortesia del gran Lombardo
che in su la Scala porta il santo Uccello;
che in te avrà sì benigno riguardo, 73
che del fare e del chieder, tra voi due,
fia primo quel che, tra gli altri, è più tardo.

is sought, and soon will be achieved by him
who meditates it there where every day
Christ is both bought and sold. As usually,
the blame will be imputed to the wronged
in public outcry; but revenge for it
will witness to the truth dispensing it.
Thou shalt abandon all that thou hast loved
with greatest tenderness; and of its shafts
this is the one which exile's bow shoots first.
Thou shalt find out how salt another's bread
is wont to taste, and what a painful thing
is going up and down another's stairs.
But what will bow thy shoulders most will be
the bad and foolish company, with whom
thou 'lt fall into this vale; for all ungrateful,
mad and malevolent will it become
against thee; but soon thereafter, it, not thou,
will have its forehead red with blood. Its deeds
will furnish proof of its bestiality;
hence well-becoming will it be for thee
to have made thyself a party by thyself.

Thy earliest refuge and first lodging-place
shall be the courtesy of that great Lombard,
who on the Ladder bears the holy Bird;
and who will have for thee such kind regard,
that 'tween you two, in doing and in asking,
that will be first, which is with others last.

Con lui vedrai colui che impresso fue,
  nascendo, sì da questa stella forte,
  che notabili fien l' opere sue.
Non se ne son le genti ancora accorte
  per la novella età, chè pur nove anni
  son queste rote intorno di lui torte;
ma, pria che il Guasco l' alto Arrigo inganni,
  parran faville della sua virtute
  in non curar d' argento nè d' affanni.
Le sue magnificenze conosciute
  saranno ancora sì, che i suoi nemici
  non ne potran tener le lingue mute.
A lui t' aspetta ed ai suoi benefici;
  per lui fia trasmutata molta gente,
  cambiando condizion ricchi e mendici;
e portera' ne scritto nella mente
  di lui, ma nol dirai"; e disse cose
  incredibili a quei che fien presente.
Poi giunse: "Figlio, queste son le chiose
  di quel che ti fu detto; ecco le insidie
  che dietro a pochi giri son nascose.
Non vo' però ch' a' tuoi vicini invidie,
  poscia che s' infutura la tua vita
  vie più là che il punir di lor perfidie."
Poi che, tacendo, si mostrò spedita
  l' anima santa di metter la trama
  in quella tela ch' io le pòrsi ordita,

With him the man thou 'lt see, who was, when born,
so stamped by this strong star, that notable
will be his deeds. By reason of his youth,
the nations are not yet aware of him,
for only nine years have these wheels revolved
around him; but, before the Gascon cheat
the noble Henry, sparks of his character
will manifest themselves by disregard
for money or for toil. And so well known
will his munificence hereafter be,
that ev'n his enemies will not be able
to still their tongues at it. On him rely,
and on his favors; many will be changed
because of him, the rich and those that beg
exchanging states; and written on thy mind
shalt thou bear hence, but shalt not tell it," — here
he told me things incredible to those
who shall be present. Then he added: "Son,
glosses are these on what was said to thee;
behold the snares which lie concealed behind
not many circlings of the sun. And yet
I would not have thee envious toward thy neighbors,
because thy life far longer will extend
than will the punishment of their bad faith."

When by his silence that blest soul had showed
that he was through with weaving in the woof
of that same web which I had given him warped,

io cominciai, come colui che brama,
dubitando, consiglio da persona
che vede, e vuol dirittamente, ed ama:
"Ben veggio, padre mio, sì come sprona
lo tempo verso me, per colpo darmi
tal, ch' è più grave a chi più s' abbandona;
per che di provvedenza è buon ch' io m' armi,
sì che, se luogo m' è tolto più caro,
io non perdessi gli altri per miei carmi.
Giù per lo mondo senza fine amaro,
e per lo Monte del cui bel cacume
gli occhi della mia Donna mi levaro,
e poscia per lo Ciel di lume in lume
ho io appreso quel, che s' io ridico,
a molti fia savor di forte agrume;
e s' io al vero son timido amico,
temo di perder viver tra coloro
che questo tempo chiameranno antico."
La luce in che rideva il mio tesoro,
ch' io trovai lì, si fe' prima corrusca,
quale a raggio di sole specchio d' oro;
indi rispose: "Coscienza fusca
o della propria o dell' altrui vergogna
pur sentirà la tua parola brusca.
Ma nondimen, rimossa ogni menzogna,
tutta tua vision fa' manifesta;
e lascia pur grattar dov' è la rogna!

then I began, like one who, doubting, longs
for counsel from a man who both perceives,
wills righteously and loves: "I clearly see,
my father, how toward me a time spurs on,
to deal me such a blow as heaviest is
to him who gives least heed to it; 't is, therefore, well
that I should so with foresight arm myself,
that if the place which is to me most dear
be taken from me, I lose not the rest
by these my verses. Downward through the world
whose bitterness is endless, and around
the Mount, from whose fair top my Lady's eyes
have lifted me, and afterward through Heaven
from light to light, things have I heard which, if
repeated, will for many have the taste
of bitter herbs; and yet, if I 'm to truth
a timid friend, I fear lest life I lose
with those who shall of this age speak as ancient."
The light, wherein that treasure smiled, which there
I found, sparkled at first, as in a sunbeam
a golden mirror would; and then replied:
"A conscience gloomy either with its own,
or with another's shame, will feel, indeed,
the harshness of thy words; yet, none the less,
all falsehood having been removed from it,
cause thy whole vision to be manifest,
and where the itch is let the scratching be!

Chè, se la voce tua sarà molesta 130
nel primo gusto, vital nutrimento
lascerà poi, quando sarà digesta.
Questo tuo grido farà come vento, 133
che le più alte cime più percuote;
e ciò non fia d' onor poco argomento.
Però ti son mostrate in queste rote, 136
nel Monte e nella Valle dolorosa
pur l' anime che son di fama note;
chè l' animo di quel ch' ode, non posa, 139
nè ferma fede per esemplo ch' àia
la sua radice incognita e nascosa,
nè per altro argomento che non paia." 142

For if, when tasted first, thy voice shall prove
offensive, it will after leave behind it,
when once digested, vital nourishment.
This cry of thine will do as doth the wind,
which strikes the loftiest summits most; and this
will no slight honor prove. Hence only souls
well known to fame were shown thee in these Heavens,
upon the Mount, and in the woeful Vale;
because the mind of him who hears rests not,
nor strengthens its belief by illustrations
based upon what is hidden and unknown,
or by an argument that is not clear."

PARADISO XVIII

Cielo Quinto. Marte. Spiriti Eroici
Cielo Sesto. Giove. Felicità della Giustizia

Già si godeva solo del suo verbo
  quello specchio beato, ed io gustava
  lo mio, temprando il dolce con l' acerbo;
e quella Donna ch' a Dio mi menava, 4
  disse: "Muta pensier; pensa ch' io sono
  presso a Colui ch' ogni torto disgrava."
Io mi rivolsi all' amoroso suono 7
  del mio Conforto; e quale io allor vidi
  negli occhi santi amor, qui l' abbandono;
non perch' io pur del mio parlar diffidi, 10
  ma per la mente, che non può reddire
  sopra sè tanto, s' Altri non la guidi.
Tanto poss' io di quel punto ridire, 13
  che, rimirando lei, lo mio affetto
  libero fu da ogni altro desire,
fin che il Piacere Eterno, che diretto 16
  raggiava in Beatrice, dal bel viso
  mi contentava col secondo aspetto.
Vincendo me col lume d' un sorriso, 19
  ella mi disse: "Volgiti ed ascolta;
  chè non pur ne' miei occhi è Paradiso!"

PARADISO XVIII

The Fifth Heaven. Mars. The Spirits of Heroes
The Sixth Heaven. Jupiter. The Happiness of Justice

That blessèd mirror was enjoying now
its thoughts alone, and I was tasting mine,
tempering their sweetness with their bitterness;
when that same Lady who was leading me
to God, said: "Change thy thought; recall that near
I am to Who unburdens every wrong."
I turned me at my Comfort's loving voice;
and in her holy eyes what kind of love
I then beheld, I here refrain from saying;
not only since mine own words I distrust,
but since my mind can not return so far
above itself, unless Another guide it.
This only of that moment can I tell,
that my affection, while I gazed at her,
was freed from longing for all other things,
as long as Joy Eternal, which directly shone
on Beatrice, with its reflected aspect
was from her lovely face contenting me.
Conquering me with the splendor of a smile,
she said: "Turn round and hark; for Paradise
is not exclusively within my eyes."

Come si vede qui alcuna volta 22
l' affetto nella vista, s' ello è tanto,
che da lui sia tutta l' anima tolta;
così nel fiammeggiar del fulgor santo, 25
a ch' io mi volsi, conobbi la voglia
in lui di ragionarmi ancora alquanto.
Ei cominciò: "In questa quinta soglia 28
dell' Albero che vive della cima,
e frutta sempre, e mai non perde foglia,
spiriti son beatì, che giù, prima 31
che venissero al Ciel, fur di gran voce,
sì ch' ogni Musa ne sarebbe opima.
Però mira nei corni della Croce; 34
quello ch' io nomerò, lì farà l' atto
che fa in nube il suo fuoco veloce."
Io vidi per la Croce un lume tratto 37
dal nomar Giosuè, com' ei si feo;
nè mi fu noto il dir prima che il fatto.
Ed al nome dell' alto Maccabeo 40
vidi moversi un altro roteando;
e letizia era ferza del paleo.
Così per Carlo Magno e per Orlando 43
due ne seguì lo mio attento sguardo,
com' occhio segue suo falcon volando.
Poscia trasse Guglielmo, e Rinoardo, 46
e il duca Gottifredi la mia vista
per quella Croce, e Roberto Guiscardo.

CANTO XVIII

As our affection here is seen at times
upon our countenance, if such it be
that our whole spirit is thereby absorbed;
so, in the flaming of the blest effulgence
to whom I turned, I recognized his wish
to have a little further talk with me.
"In this fifth threshold of the Tree," it then
began, "which from its summit draws its life,
always bears fruit, and never loses leaves,
are blessèd spirits, who, before they came
to Heaven, enjoyed so great a fame below,
that every Muse would be thereby enriched.
Gaze, therefore, at the Cross's arms; and he,
whom I shall name, will there perform the act,
which in a cloud its own swift fire performs."
I saw a splendor drawn along the Cross
at Joshua's name, the moment it was uttered,
nor did I note the name before the deed.
And at great Maccabaeus' name, I saw
another spirit whirling as he moved;
and gladness was the whip that turned the top.
Likewise, at Charlemagne's and Roland's names,
my gaze intently followed two of them,
as doth a falconer's eye his flying bird.
Then William afterward, and Renoart,
Duke Godfrey next, and Robert Guiscard drew
my sight along that Cross. And then,

Indi, tra l' altre luci mota e mista,
  mostrommi l' alma che m' avea parlato,
  qual era tra' cantor del Cielo artista.
Io mi rivolsi dal mio destro lato
  per vedere in Beatrice il mio dovere,
  o per parlare o per atto segnato;
e vidi le sue luci tanto mere,
  tanto gioconde, che la sua sembianza
  vinceva gli altri e l' ultimo solere.
E come, per sentir più dilettanza,
  bene operando, l' uom di giorno in giorno
  s'accorge che la sua virtute avanza;
sì m' accors' io che il mio girare intorno
  col cielo insieme avea cresciuto l' arco,
  veggendo quel miracolo più adorno.
E qual è il trasmutare in picciol varco
  di tempo in bianca donna, quando il vólto
  suo si discarchi di vergogna il carco;
tal fu negli occhi miei, quando fui vòlto,
  per lo candor della temprata stella
  sesta, che dentro a sè m' avea ricolto.
Io vidi in quella Giovial facella
  lo sfavillar dell' amor che lì era,
  segnare agli occhi miei nostra favella;
e come augelli surti di riviera,
  quasi congratulando a lor pasture,
  fanno di sè or tonda, or altra schiera;

moving and mingling with the other lights,
the soul which had addressed me, showed how great
an artist 'mong Heaven's choristers he was.
  Round to my right I turned me to behold
in Beatrice my duty, signified
by speech or act;
and I beheld her eyes
so joyous and so clear, that what she seemed
surpassed her other and her latest wont.
  And as, because of feeling more delight
in doing good, a man from day to day
perceiveth that his virtue is increasing;
ev'n so, on seeing that that miracle
was fairer now, I noticed that the arc
of my revolving with the heavens had grown.
  And as within a little space of time
a lady turneth white, whene'er her face
rids itself of the burden of its shame;
such to mine eyes the change, when I had turned,
through the white color of the temperate
sixth star, which had received me in itself.
  I saw within that Jovial torch of light
the sparkling of the love contained in it,
shaping our language forth before mine eyes;
and even as birds on rising from the shore,
as if in gratulation at the food they've found,
form groups, now round, and now of other shapes;

sì dentro ai lumi sante creature 76
volitando cantavano, e faciensi
or *D*, or *I*, or *L* in sue figure.
Prima cantando a sua nota moviensi; 79
poi, diventando l' un di questi segni,
un poco s' arrestavano, e taciensi.
O Diva Pegasea che gl' ingegni 82
fai gloriosi e rendigli longevi,
ed essi teco le cittadi e i regni,
illustrami di te sì, ch' io rilevi 85
le lor figure com' io l' ho concette;
paia tua possa in questi versi brevi!
Mostràrsi dunque in cinque volte sette 88
vocali e consonanti; ed io notai
le parti sì, come mi parver dette.
' DILIGITE IUSTITIAM ' primai 91
fur verbo e nome di tutto il dipinto;
' QUI IUDICATIS TERRAM ' fur sezzai.
Poscia nell' *M* del vocabol quinto 94
rimasero ordinate, sì che Giove
pareva argento lì d' oro distinto.
E vidi scendere altre luci dove 97
era il colmo dell' *M*, e lì quetarsi
cantando, credo, il Ben ch' a Sè le muove.
Poi, come nel percuoter dei ciocchi arsi 100
surgono innumerabili faville,
onde gli stolti sogliono augurarsi;

thus holy creatures in those lights were singing,
as here and there they flew, and with their forms
made of themselves now *D*, now *I*, now *L*.
Each singing to its note, they moved at first;
then, on becoming one of these same letters,
they stopped a little while, and silent kept.
 O thou divine Pegàsean Muse, that glorious
dost make men's genius, and dost render it
long-lived, as it through thee doth towns and realms,
so shed thy light on me, that I may here
describe their figures ev'n as I perceived them;
in these brief verses let thy power appear!
 They then displayed themselves in consonants
and vowels five times seven; and as their parts
seemed to be said to me, I noted them.
 DILIGITE JUSTITIAM were first verb
and noun of all that was depicted there;
QUI JUDICATIS TERRAM were the last.
 Then in the fifth word's *M* they so remained
arranged, that Jupiter seemed silver there
pricked out with gold.
And other lights I saw
descend upon the summit of the *M*,
and rest there, singing, I believe, the Good
which draws them to Itself. Then, as when logs
are struck while burning, endless sparks fly up,
whence fools are wont to draw their auguries;

risurger parver quindi più di mille 103
luci e salir, qual assai e qual poco,
sì come il Sol che le accende, sortille;
e quietata ciascuna in suo loco, 106
la testa e il collo d' un' Aquila vidi
rappresentare a quel distinto foco.
Quei che dipinge lì, non ha chi 'l guidi; 109
ma Esso guida, e da Lui si rammenta
quella virtù ch' è forma per li nidi.
L' altra *beatitudo,* che contenta 112
pareva in prima d' ingigliarsi all' *emme*,
con poco moto seguitò la imprenta.
O dolce stella, quali e quante gemme 115
mi dimostraro che nostra giustizia
effetto sia del ciel che tu ingemme!
Per ch' io prego la Mente in che s' inizia 118
tuo moto e tua virtute, che rimiri
ond' esce il fummo che il tuo raggio vizia;
sì ch' un' altra fiata omai s' adiri 121
del comperare e vender dentro al templo,
che si murò di sangue e di martìri.
O milizia del ciel cu' io contemplo, 124
adora per color che sono in terra
tutti sviati dietro al malo esemplo!
Già si solea con le spade far guerra; 127
ma or si fa togliendo or qui, or quivi
lo pan che il Pio Padre a nessun serra.

more than a thousand lights appeared to rise,
and upward move, some much, and some a little,
even as the Sun, which setteth them on fire,
allotted them; and when they quiet were,
each in its place, an Eagle's head and neck
I saw portrayed by that outstanding fire.

He who paints there hath none to be His guide,
but is His own guide; and from Him derives
the instinct which is formative in nests.

The other blest ones, who at first appeared
content to form a Lily on the *M*,
went slowly on to shape the Eagle's form.

O gentle star, what and how many gems
proved to me that our justice here results
from that heaven's influence which is gemmed by thee!
I therefore pray the Mind, wherein thy motion
and virtue start, that It may so regard
the source, whence comes the smoke which spoils thy rays,
that It may now a second time be wroth
with sale and purchase in that temple's court,
whose walls were built with blood and martyrdom.

O soldiers of the heaven I contemplate,
pray ye for those that are on earth, all gone
astray behind the bad example there!
War was once carried on with swords; but now
by taking here and there that bread away,
the Pitying Father keepeth locked from none.

Ma tu, che sol per cancellare scrivi, 130
pensa che Pietro e Paolo, che moriro
per la vigna che guasti, ancor son vivi!
Ben puoi tu dire: "I' ho fermo il desiro 133
sì a colui che volle viver solo,
e che per salti fu tratto al martìro,
ch' io non conosco il Pescator nè Polo"! 136

But thou, that writest but to cancel, think
that Peter and Paul, who for that vineyard died,
which thou art laying waste, are still alive!
Well mayst thou say: "So set is my desire
on him, whose will it was to live alone,
and for a dance was led to martyrdom,
that I know neither Fisherman nor Paul."

PARADISO XIX

Cielo Sesto. Giove. Felicità della Giustizia
L' Inscrutabilità della Divina Giustizia. Principi Ingiusti

Parea dinanzi a me con l' ali aperte
la bella image, che nel dolce *frui*
liete facevan l' anime conserte.
Parea ciascuna rubinetto in cui 4
raggio di sole ardesse sì acceso,
che ne' miei occhi rifrangesse lui.
E quel che mi convien ritrar testeso, 7
non portò voce mai, nè scrisse inchiostro,
nè fu per fantasia giammai compreso;
ch' io vidi ed anche udii parlar lo rostro, 10
e sonar nella voce ed ' Io ' e ' Mio,'
quand' era nel concetto ' Noi ' e ' Nostro.'
E cominciò: "Per esser giusto e pio 13
son io qui esaltato a quella gloria
che non si lascia vincere a desìo;
ed in terra lasciai la mia memoria 16
sì fatta, che le genti lì malvage
commendan lei, ma non seguon la storia."
Così un sol calor di molte brage 19
si fa sentir, come di molti amori
usciva solo un suon di quella image.

PARADISO XIX

The Sixth Heaven. Jupiter. The Happiness of Justice
Inscrutability of God's Justice. Unjust Princes

Before me now, with wings outspread, appeared
the lovely image, which in sweet fruition
those joyous interwoven spirits made.
Each one of them a little ruby seemed,
wherein a ray of sunlight burned so brightly,
that it was mirrored back into mine eyes.
And what I now must needs relate, no voice
hath e'er reported, nor hath ink inscribed,
nor hath imagination ever grasped;
for I both saw and heard the beak converse,
and utter in its voice both ' I ' and ' My,'
when in its meaning it was ' We ' and ' Our.'
And it began: "Because of being just
and merciful, I'm to a glory raised
up here, which doth not let itself be won
by mere desire; and such a fame I left
on earth, that evil people there commend it,
but fail to follow its recorded works."
As out of many embers one sole heat
makes itself felt, so from that image, formed
by many loves, a single voice came forth.

Ond' io appresso: "O perpetui fiori 22
dell' eterna letizia, che pur uno
parer mi fate tutti i vostri odori,
solvetemi, spirando, il gran digiuno 25
che lungamente m' ha tenuto in fame,
non trovandogli in terra cibo alcuno!
Ben so io che se in cielo altro reame 28
la Divina Giustizia fa suo specchio,
che 'l vostro non l' apprende con velame.
Sapete come attento io m' apparecchio 31
ad ascoltar; sapete quale è quello
dubbio che m' è digiun cotanto vecchio."
Quasi falcone ch' esce del cappello, 34
muove la testa e coll' ali si plaude,
voglia mostrando e facendosi bello,
vid' io farsi quel segno, che di laude 37
della Divina Grazia era contesto,
con canti, quai si sa chi lassù gaude.
Poi cominciò: "Colui che volse il sesto 40
all' estremo del mondo, e dentro ad esso
distinse tanto occulto e manifesto,
non potè suo Valor sì fare impresso 43
in tutto l' universo, che il suo verbo
non rimanesse in infinito eccesso.
E ciò fa certo, che il primo superbo, 46
che fu la somma d' ogni creatura,
per non aspettar lume, cadde acerbo;

Hence I thereafter: "O perpetual flowers
of joy eternal, who let all your odors
seem only one to me, by breathing, break
the painful fast,
which long hath given me hunger,
for I on earth have found no food for it.
Well do I know that, even if in Heaven
Justice Divine makes of another realm
its looking-glass, yours apprehends it not
through any veil. Ye know with what attention
I gird myself to listen; and ye know
the doubt which is so old a fast for me."

And as a falcon, from his hood set free,
tosses his head, and, flapping his proud wings,
displays his eagerness, and plumes himself;
such I beheld the symbol which is weaved
by praises of the Grace Divine, become
with songs, which who up there rejoices knows.

It then began: "He who His compass turned
around the world's last verge, and in it parted
its many hidden things from those revealed,
was not so able to impress His Virtue
on all the world, that His conceived ideal
should not remain in infinite excess.
And this assures one that the first proud being
who greater was than all created spirits,
through not awaiting light, untimely fell;

e quinci appar ch' ogni minor natura 49
è corto recettacolo a quel Bene
che non ha fine, e Sè con Sè misura.
Dunque vostra veduta, che conviene 52
essere alcun dei raggi della Mente
di che tutte le cose son ripiene,
non può da sua natura esser possente 55
tanto, che suo Principio non discerna
molto di là da quel che l' è parvente.
Però nella Giustizia Sempiterna 58
la vista che riceve il vostro mondo,
com' occhio per lo mar, entro s' interna;
chè, ben che dalla proda veggia il fondo, 61
in pelago nol vede; e nondimeno
è lì, ma cela lui l' esser profondo.
Lume non è, se non vien dal Sereno 64
che non si turba mai; anzi è tenèbra,
od ombra della carne, o suo veleno.
Assai t' è mo aperta la latebra 67
che t' ascondeva la Giustizia Viva,
di che facéi question cotanto crebra;
chè tu dicevi: ' Un uom nasce alla riva 70
dell' Indo, e quivi non è chi ragioni
di Cristo, nè chi legga, nè chi scriva;
e tutti i suoi voleri ed atti buoni 73
sono, quanto ragione umana vede,
senza peccato in vita o in sermoni;

it hence results that every lesser nature
is but a scant recipient for the Good
which hath no end, and measures Self by Self.
Your vision, therefore, which must needs be one
of that Mind's rays,
wherewith all things are filled,
of its own nature cannot be so strong,
that it should not perceive its Source as being
far greater than is all that it can see.
The vision, therefore, which your world receives,
into Eternal Justice penetrates
as doth an eye into the sea; because,
though it perceive its bottom near the shore,
when on the deep it sees it not; yet there
it is, but its great depth conceals it.
That is not light, which comes not from the Sky
which never clouds itself; but rather darkness,
a shadow of the flesh, or else its poison.

Sufficiently disclosed to thee is now
the hiding-place which once concealed from thee
the Living Justice, which so frequently
it was thy wont to question; for thou saidst:
' A man is born upon the Indus' banks,
with no one there to speak of Christ, or read,
or write; and all his actions and desires
are good, as far as human reason sees,
and without sin in either life or speech;

muore non battezzato e senza fede.
  Ov 'è questa Giustizia che il condanna?
  Ov' è la colpa sua, se ei non crede? '
Or tu chi se', che vuoi sedere a scranna
  per giudicar da lungi mille miglia
  con la veduta corta d' una spanna?
Certo a colui che meco s' assottiglia,
  se la Scrittura sopra voi non fosse,
  da dubitar sarebbe a maraviglia.
O terreni animali, o menti grosse!
  La Prima Volontà, ch' è per Sè buona,
  da Sè, che è Sommo Ben, mai non si mosse.
Cotanto è giusto, quanto a Lei consuona;
  nullo creato bene a sè La tira,
  ma Essa, radiando, lui cagiona."
Quale sovresso il nido si rigira,
  poi che ha pasciuti la cicogna i figli,
  e come quei ch' è pasto, la rimira;
cotal si fece, e sì levai li cigli,
  la benedetta imagine, che l' ali
  movea sospinta da tanti consigli.
Roteando cantava, e dicea: "Quali
  son le mie note a te, che non le intendi,
  tal è il Giudizio Eterno a voi mortali."
Poi si quetaro quei lucenti incendi
  dello Spirito Santo ancor nel segno
  che fe' i Romani al mondo reverendi,

then, unbaptized and without faith, he dies.
Wherein consists the Justice which condemns him?
Where is his fault, if he believeth not?'

Now who art thou, that as a judge would'st sit
to judge of things a thousand miles away
with the short vision of a human span?
Surely for him who subtly strives with me,
were not the Scriptures ruling over you,
wondrous occasions would there be for doubt.
O earthly creatures! O uncultured minds!

The Primal Will, which of Itself is Good,
ne'er from Itself, the Highest Goodness, moved.
That much is just, which is therewith accordant;
no good created draws It to itself,
but It by radiating causes it."

As o'er her nest a stork moves circling round,
after the feeding of her little ones,
and as the one that 's fed looks up at her;
such did the blessèd shape become, which moved
its pinions, by so many counsels urged,
and, likewise, so did I lift up my brows.

Wheeling around, it sang and said: "As now
my notes to thee, that understand'st them not,
such to you mortals is Eternal Justice."

When those bright flamings of the Holy Spirit
had come to rest, still in the shape which caused
the Romans to be honored by the world,

esso ricominciò: "A questo Regno 103
non salì mai chi non credette in Cristo,
nè pria, nè poi ch' Ei si chiavasse al legno.
Ma, vedi!, molti gridan 'Cristo! Cristo!', 106
che saranno in Giudizio assai men *prope*
a Lui, che tal che non conosce Cristo;
e tai Cristiani dannerà l' Etiòpe, 109
quando si partiranno i due collegi,
l' uno in eterno ricco e l' altro inope.
Che potran dir li Persi ai vostri regi, 112
come vedranno quel Volume aperto
nel qual si scrivon tutti i suoi dispregi?
Lì si vedrà, tra l' opere d'Alberto, 115
quella che tosto moverà la penna,
per che il regno di Praga fia deserto.
Lì si vedrà il duol che sopra Senna 118
induce, falseggiando la moneta,
quei che morrà di colpo di cotenna.
Lì si vedrà la superbia ch' asseta, 121
che fa lo Scotto e l' Inghilese folle,
sì che non può soffrir dentro a sua meta.
Vedrassi la lussuria e il viver molle 124
di quel di Spagna e di quel di Buemme,
che mai valor non conobbe, nè volle.
Vedrassi al Ciotto di Ierusalemme 127
segnata con un' *I* la sua bontate,
quando il contrario segnerà un' *M*.

CANTO XIX

"None to this Kingdom" it began again,
"ever ascended without faith in Christ,
either before, or after He was nailed
upon the tree. But many, lo! shout 'Christ!'
who at the Judgment shall be far less near Him,
than will be such an one who knows not Christ;
Christians like these the Ethiop will condemn,
when parted shall the two assemblies be,
one rich eternally, the other poor.
What will the Persians to your rulers say,
when lying open they shall see the Book,
wherein all their dispraises are inscribed?
There will be seen, among the deeds of Albert,
that which ere long will move the pen, because
thereby Prague's kingdom will become a waste.
There will be seen the woe, which on the Seine
he who shall perish by a boar skin's blow,
bringeth about by falsifying coin.
There will be seen the pride and thirsty greed,
which makes the Scot and Englishman so mad,
that neither can remain within his bounds.
One will see there the easy life and lust
of him of Spain, and of Bohemia, too,
who neither of them knew, nor cared for, valor.
One will see there, marked with a single *I*,
the virtues of Jerusalem's lame king,
whereas an *M* will mark the contrary.

Vedrassi l'avarizia e la viltate 130
di quel che guarda l' isola del foco,
dove Anchise finì la lunga etate.
Ed a dare ad intender quanto è poco, 133
la sua scrittura fien lettere mozze,
che noteranno molto in parvo loco.
E parranno a ciascun l' opere sozze 136
del barba e del fratel, che tanto egregia
nazione e due corone han fatte bozze.
E quel di Portogallo e di Norvegia 139
lì si conosceranno, e quel di Rascia
che mal ha visto il conio di Vinegia.
Oh, beata Ungaria, se non si lascia 142
più malmenare! E beata Navarra,
se s' armasse del monte che la fascia!
E creder dee ciascuna che già, per arra 145
di questo, Nicosìa e Famagosta
per la lor bestia si lamenti e garra,
che dal fianco dell' altre non si scosta." 148

One will see there the greed and cowardice
of him who ruleth o'er the isle of fire,
where once Anchises ended his long life.
And, to explain his insignificance,
his record will consist of shortened words,
which in a little space will notice much.
And there to each and all will be revealed
the foul deeds of his uncle and his brother,
who two crowns and a noble line disgraced.
And he of Portugal, and he of Norway,
will there be known, as also Rascia's prince,
who in an ill hour saw Venetia's coin.
O happy Hungary, if she no more
shall let herself be wronged! Happy Navarre,
if with her girding hills she arm herself!
And both these should believe that Nicosìa
and Famagosta, as a proof of this,
are wailing now, and raging at their beast,
because he does not differ from the rest."

PARADISO XX

Cielo Sesto. Giove. Felicità della Giustizia
Principi Giusti. Fede e Salvazione. La Predestinazione

Quando colui che tutto il mondo alluma,
dell' emisperio nostro sì discende,
che il giorno d' ogni parte si consuma,
lo ciel, che sol di lui prima s' accende, 4
subitamente si rifà parvente
per molte luci, in che una risplende;
e quest' atto del ciel mi venne a mente, 7
come il Segno del mondo e de' suoi duci
nel benedetto rostro fu tacente;
però che tutte quelle vive luci, 10
vie più lucendo, cominciaron canti
da mia memoria labili e caduci.
O dolce Amor che di riso t' ammanti, 13
quanto parevi ardente in quei flailli
ch' avieno spirto sol di pensier santi!
Poscia che i cari e lucidi lapilli 16
ond' io vidi ingemmato il sesto lume,
poser silenzio agli angelici squilli,
udir mi parve un mormorar di fiume, 19
che scende chiaro giù di pietra in pietra,
mostrando l' ubertà del suo cacume.

PARADISO XX

The Sixth Heaven. Jupiter. The Happiness of Justice Just Princes. Faith and Salvation. Predestination

When he who sheddeth light on all the world
so far below our hemisphere descends,
that daylight fades away on every side,
the sky, once lighted up by him alone,
is quickly rendered visible again
by many lights, whereof one only shines;
and I this happening in the sky recalled,
when silent in the blessèd beak became
the Standard of the world and of its leaders;
for, brighter far,
those living lights commenced
songs which have fled and fallen from my mind.
O thou sweet Love, that with a smile dost cloak thee,
how ardent in those flutes didst thou appear,
whose only breath was that of holy thoughts!
After those precious and pellucid jewels
wherewith I saw the sixth great light engemmed,
had brought to silence their angelic chimes,
I seemed to hear the murmur of a brook,
which, flowing limpid down from rock to rock,
reveals the abundance of its mountain-springs.

E come suono al collo della cetra
prende sua forma, e sì come al pertugio
della sampogna vento che penètra;
così, rimosso d' aspettare indugio,
quel mormorar dell' aquila salissi
su per lo collo, come fosse bugio.
Fecesi voce quivi, e quindi uscissi
per lo suo becco in forma di parole,
quali aspettava il cuore ov' io le scrissi.
"La parte in me che vede, e pate il sole
nell' aquile mortali," incominciommi,
"or fisamente riguardar si vuole,
perchè de' fochi ond' io figura fommi,
quelli onde l' occhio in testa mi scintilla,
e' di tutti i lor gradi son li sommi.
Colui che luce in mezzo per pupilla,
fu il cantor dello Spirito Santo,
che l' arca traslatò di villa in villa;
ora conosce il merto del suo canto,
in quanto effetto fu del suo consiglio,
per lo remunerar ch' è altrettanto.
Dei cinque che mi fan cerchio per ciglio,
colui che più al becco mi s' accosta,
la vedovella consolò del figlio;
ora conosce quanto caro costa
non seguir Cristo, per l' esperienza
di questa dolce vita e dell' opposta.

CANTO XX

And as a sound takes from a cittern's neck
its form, even as the air that enters it
doth from the vent-hole of a shepherd's pipe,
so, all delay of waiting laid aside,
that murmur of the Eagle mounted up
along its neck, as if it hollow were.
A voice it there became, and through its beak
it issued forth in words, such as the heart
whereon I wrote them down, was longing for.

"That part of me which sees, and braves the sun,
in mortal eagles," it began again,
"must now be looked upon attentively,
for of the fires wherewith I shape me, those
wherewith the eye is sparkling in my head,
the highest are of all their ordered grades.

He that as pupil in the middle shines,
was once the singer of the Holy Spirit,
who bore the Ark about from town to town;
he now knows how deserving was his song,
so far as it resulted from his will,
by the reward proportioned to its merit.

Of five that make a circle for my brow,
the spirit nearest to my beak was he,
who comforted the widow for her son;
he now knows by his personal experience
of this sweet life and of its opposite,
how dear it costs one not to follow Christ.

E quel che segue in la circonferenza
di che ragiono, per l' arco superno,
morte indugiò per vera penitenza;
ora conosce che il Giudizio Eterno
non si trasmuta, quando degno preco
fa crastino laggiù dell' odierno.
L' altro che segue, con le leggi e meco,
sotto buona intenzion che fe' mal frutto,
per cedere al Pastor, si fece Greco;
ora conosce come il mal dedutto
dal suo bene operar non gli è nocivo,
avvegna che sia il mondo indi distrutto.
E quel che vedi nell' arco declivo,
Guglielmo fu, cui quella terra plora
che piange Carlo e Federigo vivo;
ora conosce come s' innamora
lo ciel del giusto rege, ed al sembiante
del suo fulgore il fa vedere ancora.
Chi crederebbe giù, nel mondo errante,
che Rifeo Troiano in questo tondo
fosse la quinta delle luci sante?
Ora conosce assai di quel che il mondo
veder non può della Divina Grazia,
benchè sua vista non discerna il fondo."
Quale allodetta che in aere si spazia
prima cantando, e poi tace, contenta
dell' ultima dolcezza che la sazia;

CANTO XX

In the circumference of which I speak,
he that comes next upon the rising arc,
delayed his death by genuine repentance;
he now knows that Eternal Justice brooks
no change, whenever worthy prayers below
to-morrow's make of that which was today's.
The one who follows, with the laws and me,
with good intentions which produced bad fruits,
made himself Greek by ceding to the Shepherd;
he now knows that the ill, from his good deed
derived, is not a cause of harm to him,
although thereby the world may be destroyed.
He whom thou seest in the downward arc,
the William was, for whom that country mourns,
which weeps because its Charles and Frederick live;
he now knows how Heaven loves a righteous king,
and by his splendor's glow
reveals it still.
Who in the erring world below would think
that Rìpheus the Trojan was the fifth
among the holy lights which form this curve?
He now knows many of the things the world
is impotent to see in Grace Divine,
although his sight discerneth not its depths.
Like a young lark which, as it soars through space,
first sings, and then is silent, satisfied
with the last sweetness which contented her;

tal mi sembiò l' imago della imprenta 76
dell' Eterno Piacere, al cui desìo
ciascuna cosa, quale ell' è, diventa.
Ed avvegna ch' io fossi al dubbiar mio 79
lì quasi vetro allo color che il veste,
tempo aspettar tacendo non patìo;
ma della bocca "Che cose son queste?" 82
mi pinse con la forza del suo peso;
per ch' io di corruscar vidi gran feste.
Poi appresso, con l' occhio più acceso, 85
lo benedetto Segno mi rispose,
per non tenermi in ammirar sospeso:
"Io veggio che tu credi queste cose, 88
perch' io le dico, ma non vedi come;
sì che, se son credute, sono ascose.
Fai come quei che la cosa per nome 91
Apprende ben, ma la sua quiditate
veder non può, se altri non la prome.
Regnum Cœlorum violenza pate 94
da caldo amore e da viva speranza,
che vince la Divina Volontate;
non a guisa che l' uomo all' uom sobranza, 97
ma vince lei, perchè vuol esser vinta;
e, vinta, vince con sua beninanza.
La prima vita del ciglio e la quinta 100
ti fa maravigliar, perchè ne vedi
la region degli Angeli dipinta.

such seemed to me the image of the seal
of that Eternal Pleasure, by whose will
each thing becometh what it is. And though,
with reference to my doubt, up there I was,
as glass is to the color which it clothes,
it could not bear to bide its time in silence;
but by the very force of its own weight
urged from my mouth the words, "What things are
whereat I saw a glorious feast of sparkling. [these?"

Thereafter, with its eye the more enkindled,
the blessèd Sign, in order not to keep me
in wondering suspense, replied to me:
"I see that thou believest all these things,
because I say them, but dost not see how;
and therefore, though believed in, they are hidden.
Thou dost as one who fully knows a thing
by name, but cannot see just what it is,
unless another make it manifest.

Regnum Coelorum suffers violence
from burning love, and from a living hope,
which vanquishes the Will Divine; though not
as man o'ercometh man, but conquers it
because it willeth to be overcome;
and so, though vanquished, by its goodness wins.

The first life in the eyebrow, and the fifth
cause thee to be amazed, because therewith
thou see'st the region of the Angels painted.

Dei corpi suoi non uscìr, come credi, 103
Gentili, ma Cristiani, in ferma fede,
quel de' passuri, e quel de' passi Piedi.
Chè l' una dello Inferno, u' non si riede 106
giammai a buon voler, tornò all' ossa;
e ciò di viva spene fu mercede;
di viva spene, che mise la possa 109
ne' preghi fatti a Dio per suscitarla,
sì che potesse sua voglia esser mossa.
L' anima gloriosa onde si parla, 112
tornata nella carne, in che fu poco,
credette in Lui che poteva aiutarla;
e, credendo, s' accese in tanto fuoco 115
di vero amor, che alla morte seconda
fu degna di venire a questo gioco.
L' altra, per grazia che da sì profonda 118
fontana stilla, che mai creatura
non pinse l' occhio infino alla prim' onda,
tutto suo amor laggiù pose a drittura; 121
per che, di grazia in grazia, Dio gli aperse
l' occhio alla nostra redenzion futura;
ond' ei credette in quello, e non sofferse 124
da indi il puzzo più del Paganesmo;
e riprendìene le genti perverse.
Quelle tre Donne gli fur per battesmo, 127
che tu vedesti dalla destra rota,
dinanzi al battezzar più d' un millesmo.

CANTO XX

They did not issue Gentiles from their bodies,
as thou dost think, but Christians, with firm faith,
one in the Feet that were to suffer, one,
in those that had. For one, to claim his bones,
came back from Hell, where no one ever wills
the good again; and this was the reward
of living hope; of living hope which put
its trust in prayers addressed to God to raise him,
that thus his will might have a chance to act.
The glorious soul I speak of, when the flesh
had been regained, wherein he stayed not long,
believed in Him, who had the power to help him;
and through belief so warmed to genuine love,
that he was worthy at his second death
to come to this festivity. The other,
through grace from so profound a spring distilled,
that never hath the eye of any creature
reached its first wave, set all his love below
on righteousness; hence God, from grace to grace,
to our redemption which is still to be,
opened his eyes; he hence believed in it,
and afterward endured no more the stench
of Paganism; and for it he rebuked
those who perverted were. And those three Ladies
thou sawest at the right wheel of the Car,
in lieu of baptism, were as sponsors for him
more than a thousand years ere baptism was.

O Predestinazion, quanto remota
è la radice tua da quegli aspetti
che la prima cagion non veggion *tota!*
E voi, mortali, tenetevi stretti
a giudicar; chè noi, che Dio vedemo,
non conosciamo ancor tutti gli eletti;
ed ènne dolce così fatto scemo;
perchè il ben nostro in questo ben s' affina,
che quel che vuole Iddio, e noi volemo."
Così da quella imagine divina,
per farmi chiara la mia corta vista,
data mi fu soave medicina.
E come a buon cantor buon citarista
fa seguitar lo guizzo della corda,
in che più di piacer lo canto acquista;
sì, mentre che parlò, sì mi ricorda
ch' io vidi le due luci benedette,
pur come batter d' occhi si concorda,
con le parole miover le fiammette.

O thou Predestination, how remote
are thy foundations from the sight of those
who do not see the First Cause as a whole!
And ye, O mortals, keep yourselves in check,
when judging men; for we, who God behold,
know not as yet all those that are elect;
and pleasant is such ignorance to us,
because our good is in this good refined,
that what is willed by God, we also will."
Thus, then, by that divinely pictured image,
to make the shortness of my vision clear,
a pleasant medicine was granted me.
And as a skillful cithern player makes
the string's vibrations follow a good singer,
whereby the song acquires more power to please;
even so, while it was speaking, I recall
that both those blessèd lights I then beheld,
as when, in winking, eyes concordant are,
moving their flamelets to the Eagle's words.

PARADISO XXI

Cielo Settimo. Saturno. Felicità della Comtemplazione
La Scala Celeste. La Predestinazione. San Pier Damiano

Già eran gli occhi miei rifissi al vólto
della mia Donna, e l' animo con essi,
e da ogni altro intento s' era tolto.
E quella non ridea; ma "S' io ridessi,"
mi cominciò, "tu ti faresti quale
fu Semelè, quando di cener fèssi;
chè la bellezza mia, che per le scale
dell' eterno palazzo più s' accende,
com' hai veduto, quanto più si sale,
se non si temperasse, tanto splende,
che il tuo mortal potere al suo fulgore
sarebbe fronda che tuono scoscende.
Noi sem levati al settimo splendore,
che sotto il petto del Leone ardente
raggia mo misto giù del suo valore.
Ficca diretro agli occhi tuoi la mente,
e fa' di quelli specchi alla figura
che in questo specchio ti sarà parvente."
Chi sapesse qual era la pastura
del viso mio nell' aspetto beato,
quand' io mi trasmutai ad altra cura,

PARADISO XXI

The Seventh Heaven. Saturn. The Happiness of Contemplation. The Golden Ladder. Predestination. St. Peter Damian

And now mine eyes upon my Lady's face
were fixed again, and therewithal my mind,
which from all other objects had withdrawn.
Nor was she smiling then; but: "Should I smile,"
she said, addressing me, "like Sèmelë
wouldst thou become, when she to ashes turned;
because my beauty, which along the stairs
of this eternal palace brighter burns,
as thou hast seen, the higher we ascend,
is so resplendent that thy mortal strength
at its effulgence, were it not restrained,
would be as is a bough which lightning rends.
Up to the seventh splendor we are raised,
which now beneath the burning Lion's breast
is raying downward mingled with his strength.
Intently fix thy mind behind thine eyes,
and cause them to be mirrors of the figure
which in this mirror will appear to thee."
He that should know what, in the blessèd face,
the nature of my vision's pasture was,
when I transferred me to another care,

conoscerebbe quanto m' era a grato
ubbidire alla mia celeste Scorta,
contrappesando l' un con l' altro lato.
Dentro al cristallo che il vocabol porta,
cerchiando il mondo, del suo chiaro duce
sotto cui giacque ogni malizia morta,
di color d' oro in che raggio traluce,
vid' io uno Scaleo eretto in suso
tanto, che nol seguiva la mia luce.
Vidi anco per li gradi scender giuso
tanti splendor, ch' io pensai ch' ogni lume
che par nel ciel, quindi fosse diffuso.
E come, per lo natural costume,
le pole insieme, al cominciar del giorno,
si muovono a scaldar le fredde piume;
poi altre vanno via senza ritorno,
altre rivolgon sè onde son mosse,
ed altre roteando fan soggiorno;
tal modo parve a me che quivi fosse
in quello sfavillar che insieme venne,
sì come in certo grado si percosse;
e quel che presso più ci si ritenne,
si fe' sì chiaro, ch' io dicea pensando:
"Io veggio ben l' amor che tu m' accenne."
Ma quella ond' io aspetto il come e il quando
del dire e del tacer, si sta; ond' io
contra il desìo fo ben ch' io non domando;

would know, since one
was outweighed by the other,
how gladly I obeyed my heavenly Guide.

Within the crystal which, as round the world
it whirls, bears its illustrious leader's name,
under whose rule all wickedness lay dead,
colored like gold whereon a sun-beam shone,
a Ladder I beheld, which so high up
ascended, that my eye pursued it not.

I saw, moreover, coming down its steps
so many glowing splendors, that I thought
that every star seen shining in the sky
had been poured out of it. And even as daws,
as is their natural wont, when day begins,
together move to warm their chilly plumes;
and then without returning some fly off,
and some go back to whence they started first,
while others, whirling in a circle, stay;
such was, it seemed to me, the fashion here
within the sparkling throng which came together,
whene'er they met upon a certain round;
and that which nearest to me there remained,
became so bright, that in my thoughts I said:
"I clearly see the love thou showest me."

But she, whence I await the how and when
of silence and of speech, keeps still; hence I,
against my will, do well by asking naught.

per ch' ella, che vedeva il tacer mio 49
  nel veder di Colui che tutto vede,
  mi disse: "Solvi il tuo caldo desìo!"
Ed io incominciai: "La mia mercede 52
  non mi fa degno della tua risposta;
  ma, per colei che il chieder mi concede,
vita beata che ti stai nascosta 55
  dentro alla tua letizia, fammi nota
  la cagion che sì presso mi t' ha posta;
e di' perchè si tace in questa rota 58
  la dolce sinfonia di Paradiso
  che giù per l' altre suona sì devota."
"Tu hai l' udir mortal, sì come il viso;" 61
  rispose a me; "onde qui non si canta
  per quel che Beatrice non ha riso.
Giù per li gradi della Scala santa 64
  discesi tanto, sol per farti festa
  col dire e con la luce che m' ammanta;
nè più amor mi fece esser più presta; 67
  chè più e tanto amor quinci su ferve,
  sì come il fiammeggiar ti manifesta;
ma l' alta carità, che ci fa serve 70
  pronte al Consiglio che il mondo governa,
  sorteggia qui, sì come tu osserve."
"Io veggio ben," diss' io, "sacra lucerna, 73
  come libero amore in questa corte
  basta a seguir la Provvidenza Eterna;

CANTO XXI

She, thereupon, who in the sight of Him
who seeth everything, my silence saw,
said unto me: "Appease thy warm desire!"
And I began: "My merit doth not make me
worthy of thy reply; but, for the sake
of her who granteth me the right to ask,
make known to me, blest life that art concealed
in thine own joy, the cause which draweth thee
so closely to my side; and tell me why
that gentle symphony of Paradise
is silent in this wheel, which down below
sounds so devoutly through the other spheres."
"Thy hearing is as mortal as thy sight;"
it answered me; "there is no singing here
because of that which hinders Beatrice
from smiling. Down the holy Ladder's steps
have I so far descended, but to give thee
a welcome with my words and with the light
which mantles me; nor hath a greater love
caused me to be more ready; for as much
or more love burns up yonder, as those flames
reveal to thee; but that great charity
which makes us ready servants of the Counsel
which rules the world, allots here, as thou seest."
"I well perceive, O holy lamp," said I,
"how that free love is in this court enough
for following the Eternal Providence;

ma quest' è quel ch' a cerner mi par forte,
  perchè predestinata fosti sola
  a questo ufficio tra le tue consorte."
Nè venni prima all' ultima parola,
  che del suo mezzo fece il lume centro,
  girando sè come veloce mola;
poi rispose l' amor che v' era dentro:
  "Luce divina sopra me s' appunta,
  penetrando per questa ond' io m' inventro,
la cui virtù, col mio veder congiunta,
  mi leva sopra a me tanto, ch' io veggio
  la Somma Essenza della quale è munta.
Quinci vien l' allegrezza ond' io fiammeggio;
  perchè alla vista mia, quant' ella è chiara,
  la chiarità della fiamma pareggio.
Ma quell' alma nel Ciel che più si schiara,
  quel Serafin che in Dio più l' occhio ha fisso,
  alla domanda tua non satisfàra;
però che sì s' inoltra nell' abisso
  dell' eterno statuto quel che chiedi,
  che da ogni creata vista è scisso.
Ed al mondo mortal, quando tu riedi,
  questo rapporta, sì che non presuma
  a tanto segno più mover li piedi.
La mente che qui luce, in terra fuma;
  onde riguarda come può laggiùe
  quel che non puote, perchè il ciel l' assuma."

but this is what seems hard for me to see,
why thou alone among thy consorts here
predestinated wert for just this task."

No sooner had I come to my last word,
than, like a rapid millstone whirling round,
the light had of its middle made its center;
and then the love within it answered me:

"Piercing the light wherein I'm here embosomed,
a ray of light divine upon me falls,
whose virtue, as it mingles with my sight,
so lifts me o'er myself, that I behold
that Highest Essence whence it emanates.
Hence comes the joy with which I'm flaming now,
for with my sight, as far as it is clear,
I equalize the clearness of my flame.

And yet the most enlightened soul in Heaven,
the Seraph who hath eyes most fixed on God,
would not avail to satisfy thy question;
for what thou askest plumbeth so the depths
of God's eternal statute, that from all
created vision it is cut away.

And to the mortal world, on thy return,
carry this charge, that it presume no more
to move its feet toward such a distant goal.
The mind which shineth here, on earth is smoky;
consider, hence, how it can do down there
what, though assumed to Heaven, it cannot do."

Sì mi prescrisser le parole sue,
ch' io lasciai la questione, e mi ritrassi
a domandarla umilmente chi fue.
"Tra due liti d' Italia surgon sassi,
e non molto distanti alla tua patria,
tanto, che i tuoni assai suonan più bassi,
e fanno un gibbo che si chiama Catria,
di sotto al quale è consecrato un ermo,
che suol esser disposto a sola latria."
Così ricominciommi il terzo sermo;
e poi, continuando, disse: "Quivi
al servigio di Dio mi fei sì fermo,
che pur con cibi di liquor d' ulivi
lievemente passava caldi e geli,
contento nei pensier contemplativi.
Render solea quel chiostro a questi cieli
fertilemente; ed ora è fatto vano,
sì che tosto convien che si riveli.
In quel loco fu' io Pier Damiano;
e Pietro Peccator fui nella casa
di Nostra Donna in sul lito Adriano.
Poca vita mortal m' era rimasa,
quando fuì chiesto e tratto a quel cappello
che pur di male in peggio si travasa.
Venne Cephas, e venne il gran vasello
dello Spirito Santo, magri e scalzi,
prendendo il cibo di qualunque ostello;

CANTO XXI

So all-conclusive were his words to me,
that, giving up the question, I confined me
to asking humbly of him who he was.

" 'Tween Italy's two seashores cliffs arise,
not very far from thine own native place,
so high, that thunders peal much lower down;
and form a lofty ridge called Càtria,
'neath which a hermitage is consecrate,
whose wont to worship only gives it up."

He thus began for me his third address,
and then, continuing, said: "To serving God
I there became so steadfastly devoted,
that, feeding upon olive juice alone,
I readily endured both heat and cold,
and was with thoughts contemplative content.

That cloister's wont it was to yield these heavens
abundant fruit; but it hath now become
so empty, that its state must soon be known.
In that place I was known as Peter Damian;
and Sinning Peter in Our Lady's House
I was, upon the Adriatic shore.
But little mortal life remained to me,
when I was sought, and forced to take the hat,
which always passes on from bad to worse.

Lean and barefooted Cephas came, and then,
the Holy Spirit's mighty Vessel came,
eating the food of any hostelry;

or voglion quinci e quindi chi rincalzi,
li moderni pastori, e chi li meni
— tanto son gravi! — , e chi di dietro gli alzi.
Copron de' manti loro i palafreni,
sì che due bestie van sott' una pelle.
O Pazienza, che tanto sostieni!"
A questa voce vid' io più fiammelle
di grado in grado scendere e girarsi,
ed ogni giro le facea più belle;
d'intorno a questa vennero, e fermàrsi,
e fèro un grido di sì alto suono,
che non potrebbe qui assimigliarsi;
nè io lo intesi; sì mi vinse il tuono.

our modern shepherds now on either side
need help to prop them, help — they weigh so much! —
to guide, and help to hold them up behind.
They cover so their palfreys with their cloaks,
that two beasts walk beneath a single hide.
O Patience, that dost tolerate so much!"
More flamelets at these words I saw descend
from step to step, and whirl; and every whirl
caused each of them to grow more beautiful;
and round this flame they came, and having stopped,
uttered so deep a cry, that none could here
resemble it; nor did I understand
its words; its thunder overcame me so.

PARADISO XXII

Cielo Settimo. Saturno. San Benedetto
Cielo Ottavo o Stellato. I Gemini

Oppresso di stupore, alla mia Guida
mi volsi, come parvol che ricorre
sempre colà dove più si confida;
e quella, come madre che soccorre
subito al figlio pallido ed anelo
con la sua voce, che il suol ben disporre,
mi disse: "Non sai tu che tu sei in Cielo?
E non sai tu che il Cielo è tutto santo,
e ciò che ci si fa, vien da buon zelo?
Come t' avrebbe trasmutato il canto,
ed io ridendo, mo pensar lo puoi,
poscia che il grido t' ha mosso cotanto;
nel qual, se inteso avessi i prieghi suoi,
già ti sarebbe nota la vendetta
che tu vedrai innanzi che tu muoi.
La spada di quassù non taglia in fretta,
nè tardo, ma' che al parer di colui
che desiando o temendo l' aspetta.
Ma rivolgiti omai inverso altrui;
ch' assai illustri spiriti vedrai,
se, com' io dico, l' aspetto ridui."

PARADISO XXII

The Seventh Heaven. Saturn. St. Benedict
The Eighth or Starry Heaven. The Twins

Oppressed with stupor, to my Guide I turned,
as would a little child who always runs
for help to where he most confides; and she,
as doth a mother who at once assists
her pale and breathless offspring with her voice,
whose wont is to assure him, said to me:
"Knowest thou not that thou art now in Heaven?
and know'st thou not that all of Heaven is holy,
and that of good zeal cometh all done here?
To what extent the song, as well as I
by smiling, would have changed thee, thou canst now
imagine, since the cry has shocked thee so;
in it, if thou hadst understood its prayers,
already were that vengeance known to thee,
which thou shalt see before thou die. Our sword
up here cuts nor in haste nor tardily,
save as to one it seems, who waits for it
with either apprehension or desire.
But turn thyself around toward others now;
for many illustrious spirits shalt thou see,
if, as I tell thee, thou direct thine eyes.

Com' a lei piacque, gli occhi dirizzai; 22
e vidi cento sperule, che insieme
più s' abbellivan coi mutui rai.
Io stava come quei che in sè ripreme 25
la punta del desìo, e non s' attenta
del domandar, sì del troppo si teme.
E la maggiore e la più luculenta 28
di quelle margarite innanzi fèssi,
per far di sè la mia voglia contenta.
Poi dentro a lei udi': "Se tu vedessi, 31
com' io, la carità che tra noi arde,
li tuoi concetti sarebbero espressi;
ma perchè tu, aspettando, non tarde 34
all' alto fine, io ti farò risposta
pure al pensier di che sì ti riguarde.
Quel monte a cui Casino è nella costa, 37
fu frequentato già in su la cima
dalla gente ingannata e mal disposta.
E quel son io, che su vi portai prima 40
lo nome di Colui che in terra addusse
la verità che tanto ci sublima;
e tanta grazia sovra me rilusse, 43
ch' io ritrassi le ville circostanti
dall' empio culto che il mondo sedusse.
Questi altri fuochi tutti contemplanti 46
uomini furo, accesi di quel caldo
che fa nascere i fiori e i frutti santi.

Mine eyes I then directed as she pleased,
and saw a hundred little spheres which, gathering,
by mutual rays each other fairer made.
Like one I was, who checks within himself
the goad of his desire, and dares not ask,
so great his fear lest he may ask too much.
The largest and most lustrous of those pearls
came forward thereupon, to sate my wish
concerning it.
Within it then I heard:
"If thou, as I do, couldst behold the love
which burns among us here, thy thoughts would be
expressed; but lest, by waiting, thou delay
thy lofty aim, I'll answer now the thought
which causes thee to so restrain thyself.
That mountain on whose slope Casino stands,
was once frequented on its top by folk,
who both deluded were and ill-disposed.
And he am I, who first up yonder bore
the name of Him, who carried down to earth
the truth which here exalteth us so much;
and such abundant grace upon me shone,
that I withdrew the neighboring villages
from that vain worship which seduced the world.
These other fires were all contemplatives,
men who were kindled by the heat which brings
the flowers and fruits of holiness to birth.

Qui è Maccario, qui è Romoaldo,
qui son li frati miei, che dentro ai chiostri
fermàr li piedi e tennero il cuor saldo."

Ed io a lui: "L' affetto che dimostri
meco parlando, e la buona sembianza
ch' io veggio e noto in tutti gli ardor vostri,

così m' ha dilatata mia fidanza,
come il sol fa la rosa, quando aperta
tanto divien, quant' ell' ha di possanza;

però ti prego; e tu, padre, m' accerta
s' io posso prender tanta grazia, ch' io
ti veggia con imagine scoperta."

Ond' egli: "Frate, il tuo alto desìo
s' adempierà in su l' ultima spera,
dove s' adempion tutti gli altri e il mio.

Ivi è perfetta, matura ed intera
ciascuna desianza; in quella sola
è ogni parte là dove sempr' era;

perchè non è in luogo, e non s' impola,
e nostra Scala infino ad essa varca;
onde così dal viso ti s' invola.

Infin lassù la vide il patriarca
Iacob porgere la superna parte,
quando gli apparve d' Angeli sì carca.

Ma, per salirla, mo nessun diparte
da terra i piedi, e la regola mia
rimasa è per danno delle carte.

Here is Macarius, Romuald is here,
and here are those my brethren, who remained
in cloisters, and who steadfast kept their hearts."
  And I to him: "The affection shown by thee,
in talking with me, and the kindliness
I see and note in all your burning flames,
have opened wide my trust, even as the sun
dilates the rose, whene'er its petals ope
as widely as they can. Because of this
I pray thee, father; do thou, then, inform me
if I am worthy to receive such grace,
as to behold thee with thy face unveiled."
  Then "Brother," he replied, "thy great desire
in the last sphere above shall be fulfilled,
where all thine others are, and mine as well.
Every desire is perfect there, mature
and whole; in that sphere only is each part
where it has always been; for it is not
in space, nor turns on poles, and up to it
our Ladder reaches; and because of this
it steals itself away beyond thy ken.
Jacob, the patriarch, beheld it stretch
thus far its upper portion, when of old
laden with Angels it appeared to him.
But from the earth, to climb it, no one now
removes his feet, and my monastic rule
remains but as a means of wasting paper.

Le mura che solean esser badìa,
fatte sono spelonche, e le cocolle
sacca son piene di farina ria.
Ma grave usura tanto non si tolle
contra il piacer di Dio, quanto quel frutto
che fa il cuor dei monaci sì folle;
chè, quantunque la Chiesa guarda, tutto
è della gente che per Dio domanda;
non di parenti, nè d'altro più brutto.
La carne dei mortali è tanto blanda,
che giù non basta buon cominciamento
dal nascer della quercia al far la ghianda.
Pier cominciò senz' oro e senz' argento,
ed io con orazioni e con digiuno,
e Francesco umilmente il suo convento.
E se guardi il principio di ciascuno,
poscia riguardi là dov' è trascorso,
tu vederai del bianco fatto bruno.
Veramente Giordan volto retrorso
più fu, e il mar fuggir, quando Dio volse,
mirabile a veder, che qui il soccorso."
Così mi disse, ed indi si ricolse
al suo collegio, e il collegio si strinse;
poi, come turbo, tutto in su s' accolse.
La dolce Donna dietro a lor mi pinse
con un sol cenno su per quella Scala,
sì sua virtù la mia natura vinse;

Walls which of old an abbey used to be,
have now become the dens of thieves, and cowls
are sacks now, filled with naught but wretched meal.
But heavy usury doth not rebel
against God's will, as much as doth the fruit
which renders so insane the hearts of monks;
for, whatsoe'er the Church may hold in trust,
is all for those that ask it in God's name,
and not for relatives, or what is worse.
So soft the flesh of mortals is, that good
beginnings do not last as long below,
as from an oak's until its acorn's birth.
Peter began with neither gold nor silver,
and I, with prayers and fasts began my convent,
as Francis, with humility, did his.
And if thou look at each of these beginnings,
and then consider whither each hath run,
thou 'lt see that what was white hath turned to brown.
Jordan turned backward, and the water fleeing
when God so willed, were much more wonderful
to see, in fact, than succor would be here."

He thus addressed me; to his company
thereat returning, they together closed;
then, like a whirlwind, all were upward rapt.

The gentle Lady up that Ladder's rounds
urged me behind them by a sign alone,
her virtue so o'ercame my natural weight;

nè mai quaggiù, dove si monta e cala
naturalmente, fu sì ratto moto,
ch' agguagliar si potesse alla mia ala.
S' io torni mai, Lettore, a quel devoto
trionfo per lo qual io piango spesso
le mie peccata e il petto mi percuoto;
tu non avresti in tanto tratto e messo
nel fuoco il dito, in quanto io vidi il segno
che segue il Tauro, e fui dentro da esso.
O gloriose stelle, o lume pregno
di gran virtù, dal quale io riconosco
tutto, qual che si sia, il mio ingegno!
Con voi nasceva e s' ascondeva vosco
quegli ch' è padre d' ogni mortal vita,
quand' io senti' da prima l' aer Tósco;
e poi, quando mi fu grazia largita
d' entrar nell' alta rota che vi gira,
la vostra region mi fu sortita.
A voi devotamente ora sospira
l' anima mia, per acquistar virtute
al passo forte che a sè la tira.
"Tu sei sì presso all' ultima salute,"
cominciò Beatrice, "che tu dèi
aver le luci tue chiare ed acute.
E però, prima che tu più t' inlei,
rimira in giù, e vedi quanto mondo
sotto li piedi già esser ti fei;

nor here below, where one goes up and down
by natural law, was motion e'er so swift,
as to be equal to my pinions' flight.
  So may I, Reader, once again return
to that celestial triumph, for whose sake
I oft bewail my sins and smite my breast;
thou hadst not drawn away and put thy finger
as quickly into fire, as I beheld
the sign which follows Taurus, and was in it.
  O glorious stars, O light, that pregnant art
with mighty virtue, from which I acknowledge
all of my genius, whatsoe'er it be;
with you was born, and in your midst was hiding
he who is father of all mortal life,
when first I breathed the Tuscan air; and then,
when grace had been bestowed upon me here
to enter that high wheel which turns you round,
your region was the one allotted me.
To you my sighing soul devoutly prays,
that it may now acquire the power it needs
for that hard task, which draws her to itself."
  "To Ultimate Salvation thou art now
so near," in answer Beatrice began,
"that clear should be thine eyes, and keen their sight.
Therefore, ere further thou in-it thyself,
look downward, and behold how great a world
I have already set beneath thy feet;

sì che il tuo cuor, quantunque può, giocondo 130
s' appresenti alla turba trionfante
che lieta vien per questo etera tondo."
Col viso ritornai per tutte quante 133
le sette spere, e vidi questo globo
tal, ch' io sorrisi del suo vil sembiante;
e quel consiglio per migliore approbo 136
che l' ha per meno; e chi ad altro pensa,
chiamar si puote veramente probo.
Vidi la figlia di Latona incensa 139
senza quell' ombra che mi fu cagione
per che già la credetti rara e densa.
L' aspetto del tuo nato, Iperione, 142
quivi sostenni; e vidi com' si muove
circa e vicino a lui Maia e Dione.
Quindi m' apparve il temperar di Giove 145
tra il padre e il figlio; e quindi mi fu chiaro
il variar che fanno di lor dove.
E tutti e sette mi si dimostraro 148
quanto son grandi, e quanto son veloci,
e come sono in distante riparo.
L' aiuola che ci fa tanto feroci, 151
volgendom' io con gli eterni Gemelli,
tutta m' apparve dai colli alle foci.
Poscia rivolsi gli occhi agli occhi belli. 154

so that thy heart, as joyous as it can,
may show itself to that triumphant throng
which happy comes through this ethereal sphere."

Then with my vision I returned through one
and all seven spheres, and this globe I beheld
such that its mean appearance made me smile;
hence that opinion I approve as best
which deems it least; and just may he
be called, who sets his thought on something else.

Latona's daughter I enkindled saw
without the shadow which was once the cause
of my believing her both rare and dense.
The countenance, Hyperion, of thy son
I here sustained; and saw how near to him
both Maia and Diòne round him move.
And after this, the temperance of Jove
appeared to me, between his son and sire;
and clear the reason for their change of place.
All seven of them were thus revealed to me,
how great they are, how swift, and far apart
in their abodes. The little threshing-floor
which maketh us so fierce, was as a whole
revealed to me, from hills to river-mouths,
while I was circling with the eternal Twins.

Back to the lovely eyes I then turned mine.

PARADISO XXIII

Cielo Ottavo o Stellato. I Gemini. Spiriti Trionfanti
Il Figlio di Dio. La Madre di Cristo

Come l' augello, intra le amate fronde,
  posato al nido de' suoi dolci nati
  la notte che le cose ci nasconde,
che, per veder gli aspetti desiati
  e per trovar lo cibo onde li pasca,
  in che i gravi labor gli sono aggrati,
previene il tempo in su l' aperta frasca,
  e con ardente affetto il sole aspetta
  fiso guardando, pur che l' alba nasca;
così la Donna mia si stava eretta
  ed attenta, rivolta invèr la plaga
  sotto la quale il sol mostra men fretta;
sì che, veggendola io sospesa e vaga,
  fecimi quale è quei che, desiando,
  altro vorrìa e, sperando, s' appaga.
Ma poco fu tra uno ed altro quando,
  del mio attender, dico, e del vedere
  lo ciel venir più e più rischiarando.
E Beatrice disse: "Ecco le schiere
  del trionfo di Cristo, e tutto il frutto
  ricolto del girar di queste spere!"

PARADISO XXIII

The Eighth Heaven. The Fixed Stars. The Twins
Triumphant Spirits. The Son of God. The Mother of Christ

Even as a bird, among the leaves she loves,
settles upon the nest of her sweet brood
throughout the night, which hides things from our eyes,
and then — that she may see their longed for looks,
and find the food wherewith to nourish them,
in doing which she deems hard work a pleasure —
comes forth betimes upon an outer branch,
and gazing steadfastly with burning love,
waits for the sun till break of dawn; so stood
my Lady, toward that region turned intent,
'neath which the sun
appears to show least haste;
hence I, on seeing her absorbed in thought,
became like one who, yearning with desire
for other things, contents himself with hope.
But little time elapsed between each ' when,'
I mean from when I waited, till the sky
I saw grow more and more suffused with light.
Then Beatrice exclaimed: "Behold the hosts
of Christ's victorious triumph, and all the fruit
ingathered by the circling of these spheres!"

Pareami che il suo viso ardesse tutto,
e gli occhi avea di letizia sì pieni,
che passar mi convien senza costrutto.
Quale nei plenilunii sereni
Trìvia ride tra le ninfe eterne,
che dipingono il ciel per tutti i seni;
vid' io sovra migliaia di lucerne
un Sol che tutte quante l' accendea,
come fa il nostro le viste superne;
e per la viva luce trasparea
la Lucente Sustanzia tanto chiara
nel viso mio, che non La sostenea.
O Beatrice, dolce Guida e cara!
Ella mi disse: "Quel che ti sobranza,
è virtù da cui nulla si ripara.
Quivi è la Sapienza e la Possanza
ch' aprì la strada tra il Cielo e la terra,
onde fu già sì lunga desianza."
Come foco di nube si disserra
per dilatarsi sì, che non vi cape,
e fuor di sua natura in giù s' atterra;
la mente mia così, tra quelle dape
fatta più grande, di sè stessa uscìo;
e che si fèsse, rimembrar non sape.
"Apri gli occhi e riguarda qual son io!
Tu hai vedute cose, che possente
sei fatto a sostener lo riso mio."

CANTO XXIII

To me her countenance seemed all on fire,
and so replete with happiness her eyes,
that I must pass without describing them.
As, when in cloudless skies the moon is full,
Trìvia among those nymphs eternal smiles,
who deck with light the whole expanse of heaven;
so I, above a thousand thousand lamps,
beheld a Sun which kindled one and all,
as our sun kindles all the stars on high;
and through the living light the Shining Substance
was so transparent, and so brightly shone
upon my face, that I endured it not.
O Beatrice, thou dear and gentle Guide!
"That which o'erwhelms thee is a Power," she said,
"against which nothing can defend itself.
This is the Wisdom, this the Virtue is,
which opened wide the road 'tween Heaven and earth,
which was in olden times so long desired."
As fire is liberated from a cloud,
when so dilating that it finds no room,
and falls, against its nature, to the earth;
even so my mind, as it became enlarged
among those viands, issued from itself;
but what it then became, can not recall.
"Open thine eyes, and see what now I am!
Such things hast thou perceived, that thou art now
equipped with power to look upon my smile."

Io era come quei che si risente
  di visione oblita, e che s' ingegna
  indarno di ridurlasi alla mente,
quando io udi' questa profferta, degna
  di tanto grado, che mai non si estingue
  del libro che il preterito rassegna.
Se mo sonasser tutte quelle lingue
  che Polinnìa con le suore fèro
  del latte lor dolcissimo più pingue,
per aiutarmi, al millesmo del vero
  non si verrìa, cantando il santo riso,
  e quanto il santo aspetto facea mero;
e così, figurando il Paradiso,
  convien saltar lo sacrato Poema,
  come chi trova suo cammin reciso.
Ma chi pensasse il ponderoso tema
  e l' omero mortal che se ne carca,
  nol biasmerebbe, se sott' esso trema.
Non è pileggio da picciola barca
  quel che fendendo va l' ardita prora,
  nè da nocchier ch' a sè medesmo parca.
"Perchè la faccia mia sì t' innamora,
  che tu non ti rivolgi al bel giardino
  che sotto i raggi di Cristo s' infiora?
Quivi è la Rosa in che il Verbo Divino
  carne si fece; quivi son li Gigli
  al cui odor si prese il buon cammino."

CANTO XXIII

I was like one who, when aroused from sleep,
is of a dream aware which he forgets,
and tries in vain to bring it back to mind,
when I had heard a bidding which deserves
such gratitude, that never from the book
which holds past records will it be effaced.
If now, to help me, all those tongues should speak,
which Polyhymnia and her sisters fed
most richly with the sweetest of their milk,
the thousandth portion of the truth would not
be reached, ev'n though they sang the holy smile,
and how it lighted up the holy face;
hence, painting Paradise,
the sacred Poem
must leap like one who finds his path cut off.
But none, who to its weighty theme gave thought,
and to the mortal shoulder bearing it,
would blame it, should it tremble 'neath its load.
No waters for a little boat are these,
my daring plow goes cleaving on its way,
nor for a pilot who would spare himself.
"Why doth my countenance enamor thee
so much, that to the garden beautiful
thou turnest not, which blooms beneath Christ's rays?
Here is the Rose, in which the Word Divine
became incarnate; here the Lilies are,
whose scent led men to take the righteous path."

Così Beatrice; ed io, ch' a' suoi consigli 76
tutto era pronto, ancora mi rendei
alla battaglia dei debili cigli.
Come a raggio di sol che puro mei 79
per fratta nube, già prato di fiori
vider, coperti d' ombra, gli occhi miei;
vid' io così più turbe di splendori 82
fulgorati di su di raggi ardenti,
senza veder principio di fulgori.
O Benigna Virtù che sì gl' imprenti, 85
su t' esaltasti, per largirmi loco
agli occhi lì che non eran possenti.
Il nome del bel Fior ch' io sempre invoco 88
e mane e sera, tutto mi ristrinse
l' animo ad avvisar lo maggior foco;
e come ambo le luci mi dipinse 91
il quale e il quanto della viva Stella
che lassù vince, come quaggiù vinse,
per entro il cielo scese una facella, 94
formata in cerchio a guisa di corona,
e cinsela, e girossi intorno ad ella.
Qualunque melodia più dolce suona 97
quaggiù, e più a sè l' anima tira,
parrebbe nube che squarciata tuona,
comparata al sonar di quella lira 100
onde si coronava il bel Zaffiro
del quale il ciel più chiaro s' inzaffira.

CANTO XXIII

Thus Beatrice; and I, who for her counsels
was wholly ready, gave myself again
to fight the battle of the feeble brows.
As once my overshadowed eyes beheld
a field of flowers in a ray of sunlight
which through a riven cloud was shining clear;
thus many a throng of splendors saw I now,
illumined from on high by burning rays,
but not the source of their refulgent light.
O Kindly Virtue, who dost thus impress them,
thou didst uplift thyself, to give mine eyes,
which were not strong yet, greater room to see.
The name of that fair Flower which I invoke
each morn and evening, too, forced all my mind
to turn its gaze upon the greatest fire;
but when in both mine eyes the magnitude
and splendor of that living Star was painted,
which vanquishes up there, as once down here;
a torch, formed ring-wise like a crown, descended
from midmost heaven, and girdling her about,
around her whirled. Whatever melody
sounds sweetest here on earth, and to itself
most strongly draws the soul, would seem a peal
of thunder breaking from a cloud,
if measured by the music of the lyre,
with which that lovely Sapphire crowned itself,
whereby ensapphired glows the brightest heaven.

"Io sono Amore Angelico, che giro
  l' alta letizia che spira del ventre
  che fu albergo del Nostro Desiro;
e girerommi, Donna del Ciel, mentre
  che seguirai tuo Figlio, e farai dia
  più la spera suprema, perchè gli entre."
Così la circulata melodia
  si sigillava; e tutti gli altri lumi
  facean sonar lo nome di Maria.
Lo real manto di tutti i volumi
  del mondo, che più ferve e più s' avviva
  nell' alito di Dio e nei costumi,
avea sopra di noi l' interna riva
  tanto distante, che la sua parvenza,
  là dov' io era, ancor non m' appariva;
però non ebber gli occhi miei potenza
  di seguitar la coronata Fiamma,
  che si levò appresso sua Semenza.
E come il fantolin, che invèr la mamma
  tende le braccia poi che il latte prese,
  per l' animo che infin di fuor s' infiamma;
ciascun di quei candori in su si stese
  con la sua fiamma sì, che l' alto affetto
  ch' egli aveano a Maria, mi fu palese.
Indi rimaser lì nel mio cospetto,
  '*Regina Cœli*' cantando sì dolce,
  che mai da me non si partì il diletto.

CANTO XXIII

"Angelic Love am I, and circle round
the exalted gladness breathing from the womb
which was the hostelry of our Desire;
and I shall whirl around it, Lady of Heaven,
until thy Son thou follow, and diviner
render the loftiest sphere by entering it."
The circling melody thus closed itself
as with a seal; and all the other lights
made Mary's name resound. The royal robe
of all the convolutions of the world,
which burneth most,
and by the breath and ways
of God is quickened with the greatest life,
had its internal shore so far above us,
that, where I was, its semblance was not yet
revealed to me; mine eyes, hence, could not follow
the Flame which, crowned,
behind its Offspring rose.
And as a child, who, having had its milk,
stretches its little arms up toward its mother,
urged by the love which outwardly flames forth;
thus each of those white spirits with its flame
stretched up in such a way, that its deep love
for Mary was made manifest to me.
Thereafter they remained there in my presence,
singing '*O Queen of Heaven*' so tenderly
that its delight hath never left me since.

Oh, quanta è l' ubertà che si soffolce 130
in quell' arche ricchissime, che foro
a seminar quaggiù buone bobolce!
Quivi si vive e gode del tesoro 133
che s' acquistò piangendo nell' esilio
di Babilon, dove si lasciò l' oro.
Quivi trionfa, sotto l' Alto Filio 136
di Dio e di Maria, di sua vittoria,
e coll' antico e col nuovo concilio,
colui che tien le Chiavi di tal gloria. 139

CANTO XXIII

Oh, how abundant is the store heaped up
in those most wealthy coffers, which were once
good husbandmen for sowing seed below!
Here, living on it, they enjoy the treasure,
which, weeping in their exile, they acquired
in Babylon, where gold was left untouched.
Here triumphs, subject to the Exalted Son
of God and Mary, in His victory,
together with the councils old and new,
he who of such great glory holds the Keys.

PARADISO XXIV

Cielo Ottavo o Stellato. I Gemini
San Pietro esamina Dante circa la Fede

"O Sodalizio eletto alla gran cena
del Benedetto Agnello, il qual vi ciba
sì, che la vostra voglia è sempre piena;
se per grazia di Dio questi preliba
di quel che cade della vostra mensa,
prima che morte tempo gli prescriba,
ponete mente all' affezione immensa,
e roratelo alquanto! Voi bevete
sempre del Fonte onde vien quel ch' ei pensa."
Così Beatrice; e quelle anime liete
si fèro spere sopra fissi poli,
fiammando forte a guisa di comete.
E come cerchi in tempra d' oriuoli
si giran sì, che il primo, a chi pon mente,
quieto pare, e l' ultimo che voli;
così quelle carole, differente-
mente danzando, della sua ricchezza
mi si facean stimar, veloci e lente.
Di quella ch' io notai di più bellezza,
vid' io uscire un fuoco sì felice,
che nullo vi lasciò di più chiarezza;

PARADISO XXIV

The Eighth or Starry Heaven. The Twins
St. Peter examines Dante on Faith

"O Fellowship elected to the banquet
of that Blest Lamb, who feedeth you so well,
that ever sated is your appetite;
since, by the grace of God, this man enjoys
a foretaste of what falleth from your table,
or ever death have set his time for him,
heed his immense desire, and on him shed
a little of your dew! Ye from the Source
forever drink, whence cometh what he thinks."

Thus Beatrice; thereat those happy spirits
arranged themselves in spheres on steady poles,
emitting brilliant flames, as comets do.
And ev'n as wheels within the works of clocks
so turn, for one who heeds them, that the first
seems quiet, while the last appears to fly;
even so, since at a different speed they whirled,
those carol-dances, whether swift or slow,
permitted me to estimate their wealth.

From that one which I deemed of greatest beauty,
I saw a fire so happy issue forth,
that none it left of greater brightness there;

e tre fiate intorno di Beatrice 22
si volse con un canto tanto divo,
che la mia fantasia nol mi ridice;
però salta la penna e non lo scrivo; 25
chè l' imagine nostra a cotai pieghe,
non che il parlare, è color troppo vivo.
"O santa suora mia che sì ne preghe 28
devota, per lo tuo ardente affetto
da quella bella spera mi disleghe."
Poscia, fermato, il fuoco benedetto 31
alla mia Donna dirizzò lo spiro,
che favellò così, com' io ho detto.
Ed ella: "O luce eterna del gran viro 34
a cui nostro Signor lasciò le Chiavi,
ch' Ei portò giù, di questo gaudio miro;
tenta costui di punti lievi e gravi, 37
come ti piace, intorno della Fede,
per la qual tu su per lo mare andavi.
S' egli ama bene, e bene spera, e crede, 40
non t' è occulto, perchè il viso hai quivi
dove ogni cosa dipinta si vede;
ma perchè questo Regno ha fatto civi 43
per la verace Fede, a gloriarla,
di lei parlare è buon ch' a lui arrivi."
Sì come il baccellier s' arma e non parla, 46
fin che il maestro la question propone,
per approvarla, e non per terminarla;

then around Beatrice it turned three times
with so divine a song, that even my fancy
repeats it not for me; and so my pen
takes a leap forward, and I write it not;
for our imagination, much more speech,
too bright a color is to paint such folds.
"O holy sister mine, who so devoutly
dost pray to us, thou, by thine ardent love,
withdrawest me from yonder lovely sphere."
When once at rest again, that blessèd fire
turned toward my Lady with his voice, which spoke
as I have said. And she replied to him:
"O thou eternal life of that great man,
to whom of this great joy our Lord bequeathed
the Keys which He brought down; test thou this man
as pleases thee, on questions light and grave
pertaining to the Faith, which formerly
enabled thee to walk upon the sea.
If well he love, well hope, and well believe,
is not concealed from thee, because thy sight
is thither turned where all is seen depicted;
but since this Realm hath through the true Faith won
its citizens, 't is well that, to its glory,
it should befall him now to speak of it."
Even as a bachelor equips himself
— nor speaks, until the master states the question —
to furnish proofs, but not decide the same;

così m' armava io d' ogni ragione,
mentre ch' ella dicea, per esser presto
a tal querente ed a tal professione.
"Di', buon Cristiano, fàtti manifesto.
Fede che è?" Ond' io levai la fronte
in quella luce onde spirava questo;
poi mi volsi a Beatrice, ed essa pronte
sembianze femmi, perchè io spandessi
l' acqua di fuor del mio interno fonte.
"La Grazia che mi dà ch' io mi confessi"
comincia' io, "dall' alto Primipilo,
faccia li miei concetti bene espressi!"
E seguitai: "Come il verace stilo
ne scrisse, Padre, del tuo caro frate,
che mise Roma teco nel buon filo,
Fede è sustanzia di cose sperate,
ed argomento delle non parventi;
e questa pare a me sua quiditate."
Allora udii: "Dirittamente senti,
se bene intendi, perchè la ripose
tra le sustanzie, e poi tra gli argomenti."
Ed io appresso: "Le profonde cose
che mi largiscon qui la lor parvenza,
agli occhi di laggiù son sì ascose,
che l' esser loro v' è in sola Credenza,
sopra la qual si fonda l' alta Spene;
e però di sustanzia prende intenza;

so I, while she was speaking, armed myself,
with every proof, that I might ready be
for such a questioner, and such confession.
"Speak now, good Christian, and declare thyself;
What, then, is Faith?" Thereat I raised my brow
toward the bright light from which these words were breathed;
and then I turned around toward Beatrice,
and she by rapid signals bade me pour
the water forth from my internal fount.
"The Grace which grants that I confess myself
before the first Centurion," I began,
"cause my conceptions to be well expressed."
And I continued: "As the truthful pen
of thy dear brother, Father, who with thee
set Rome upon the right way, wrote of it,
Faith is the substance of the hoped for things,
and the evidence of those that are not seen;
this seems to me its essence." Then I heard:
"Thou thinkest right, if well thou understand
why with the substances he placed it first,
and with the evidences afterward."
Thereat I answered: "Those deep truths which here
are freely making themselves known to me,
from eyes down yonder are so far concealed,
that their existence lies in Faith alone,
and thereupon the lofty Hope is based;
it, therefore, takes the nature of a substance;

e da questa Credenza ci conviene 76
sillogizzar senza avere altra vista;
però intenza di argomento tiene."
Allora udii: "Se quantunque s' acquista 79
giù per dottrina, fosse così inteso,
non gli avrìa loco ingegno di sofista."
Così spirò da quell' amore acceso; 82
indi soggiunse: "Assai bene è trascorsa
d' esta moneta già la lega e il peso;
ma dimmi se tu l' hai nella tua borsa." 85
Ond' io: "Sì, l' ho sì lucida e sì tonda,
che nel suo conio nulla mi s' inforsa."
Appresso uscì della luce profonda 88
che lì splendeva: "Questa cara gioia,
sopra la quale ogni virtù si fonda,
onde ti venne?" Ed io: "La larga ploia 91
dello Spirito Santo, ch' è diffusa
in su le vecchie e in su le nuove cuoia,
è sillogismo che la m' ha conchiusa 94
acutamente sì, che, inverso d' ella,
ogni dimostrazion mi pare ottusa."
Io udii poi: "L' Antica e la Novella 97
Proposizion che così ti conchiude,
perchè l' hai tu per divina favella?"
Ed io: "La prova che il ver mi dischiude, 100
son l' opere seguite, a che natura
non scaldò ferro mai, nè battè incude."

and from this Faith one needs must syllogize
without the help of any other sight; it, therefore,
assumes the nature of an evidence."

And then I heard: "If thus were understood
all that for doctrine is acquired below,
there 'd be no room there for the sophist's mind."

These words were breathed from that enkindled love,
which added then: "Already have this coin's
alloy and weight been very well examined;
but tell me if thou hast it in thy purse."

I, therefore: "Yes, so shining and so round,
that nothing in its coinage makes me doubt."

Then issued from the deep light shining there:
"Whence did this precious jewel come to thee,
whereon all virtues else are based?" And I:

"The abundant showers of the Holy Spirit,
outpoured upon the parchments old and new,
a syllogism have formed,
which prove it true
so clearly to me, that, all other proofs
seem inconclusive when compared with it.

"The Ancient Premise and the New," I then
heard asked, "which so conclusive are to thee,
why dost thou take them for the word of God?"

And I: "The proof which showeth me the truth,
are those great works which followed, works for which
Nature ne'er heated iron, nor anvil smote."

Risposto fummi: "Di': chi t'assicura 103
che quell' opere fosser? Quel medesmo
che vuol provarsi, non altri, il ti giura."
"Se il mondo si rivolse al Cristianesmo" 106
diss' io, "senza miracoli, quest' uno
è tal, che gli altri non sono il centesmo;
chè tu entrasti povero e digiuno 109
in campo a seminar la buona pianta,
che fu già vite ed ora è fatta pruno."
Finito questo, l' alta Corte santa 112
risonò per le spere un 'Dio laudamo!'
nella melode che lassù si canta.
E quel Baron, che sì di ramo in ramo, 115
esaminando, già tratto m' avea,
che all' ultime fronde appressavamo,
ricominciò: "La Grazia che donnèa 118
con la tua mente, la bocca t' aperse
infino a qui, com' aprir si dovea;
sì ch' io approvo ciò che fuori emerse; 121
ma or conviene esprimer quel che credi,
ed onde alla credenza tua s' offerse."
"O santo padre, spirito che vedi 124
ciò che credesti sì, che tu vincesti
vèr lo sepolcro più giovani piedi,"
comincia' io, "tu vuoi ch' io manifesti 127
la forma qui del pronto creder mio,
ed anco la cagion di lui chiedesti.

Then I was answered: "Say what makes thee sure
that those works e'er occurred? The very thing
which calls for proof, none other, tells thee so."
"If to Christianity the world was turned,"
I said, "unhelped by miracles, then this
is such, that not a hundredth are the rest;
for thou didst poor and fasting go afield,
to sow the goodly plant, which was of old
a vine, and now has turned into a thorn."
This ending thus, the high and holy Court
resounded through the spheres a "God we praise!"
sung to the melody they sing up there.
That Baron then, who thus from branch to branch
had tested me, and now had led me on,
until the final leaves were drawing near,
began again: "The Grace which with thy mind
holds loving converse, hitherto hath oped
thy mouth as it should be; hence I approve
of that which it hath uttered; but it now
behooves thee say what thou believest in,
and whence it has been offered to thy faith."
"O holy father, spirit that dost now
behold what thou didst so believe, that thou
didst outrun toward the tomb far younger feet,"
I thus began, "thou 'dst have me now reveal
the essential part of my sincere belief,
and thou dost also ask the cause of it.

Ed io rispondo: Io credo in Uno Iddio 130
Solo ed Eterno, che tutto il Ciel move,
non moto, con Amore e con Desìo;
ed a tal creder non ho io pur prove 133
fisice e metafisice, ma dàlmi
anco la verità che quinci piove
per Moisè, per profeti e per salmi, 136
per l' Evangelio, e per voi che scriveste,
poi che l' Ardente Spirto vi fece almi.
E credo in tre Persone eterne; e queste 139
credo una Essenza sì una e sì trina,
che soffera congiunto *sono* ed *este*.'
Della profonda condizion divina 142
ch' io tocco mo, la mente mi sigilla
più volte l' evangelica dottrina.
Quest' è il principio; quest' è la favilla 145
che si dilata in fiamma, poi, vivace,
e, come stella in cielo, in me scintilla."
Come il signor ch' ascolta quel che i piace, 148
da indi abbraccia il servo, gratulando
per la novella, tosto ch' ei si tace;
così, benedicendomi cantando, 151
tre volte cinse me, sì com' io tacqui,
l' Apostolico lume, al cui comando
io avea detto; sì nel dir gli piacqui! 154

And I reply: In One God I believe,
Sole and Eternal, who, Himself unmoved,
moves all the heavens with Love and with Desire;
and I, for so believing, have not only
proofs physical and metaphysical,
but that truth also yieldeth me its proof, [prophets,
which hence rains down through Moses, psalms and
and through the Gospel, and through you, who wrote
after the Flaming Spirit made you shepherds.

And I believe in three Eternal Persons,
and these to be one Essence, so both one
and trine, that they can be conjoined by *are* and *is*.

Of the divine profound estate whereto
I now refer, the teaching of the Gospel
sets many times the seal upon my mind.
This is the fountain-head, and this the spark,
which after spreads into a living flame,
and in me glows, as stars do in the sky."

As when a lord, hearing what pleases him,
rejoices in the news his servant brings,
and takes him to his arms, when he is silent;
so, giving me his blessing as he sang,
that Apostolic light, at whose command
I spoke, when I had ceased, thrice girdled me;
so greatly had I pleased him by my words.

PARADISO XXV

Cielo Ottavo o Stellato. I Gemini. Spiriti Trionfanti
San Iacopo esamina Dante circa la Speranza

Se mai continga che il Poema Sacro,
al quale ha posto mano e Cielo e terra,
sì che m' ha fatto per più anni macro,
vinca la crudeltà che fuor mi serra 4
del bello ovil dov' io dormii agnello,
nemico ai lupi che gli danno guerra;
con altra voce omai, con altro vello 7
ritornerò Poeta; ed in sul fonte
del mio battesmo prenderò il cappello;
però che nella Fede, che fa conte 10
l' anime a Dio, quivi entra' io, e poi
Pietro per lei sì mi girò la fronte.
Indi si mosse un lume verso noi 13
di quella spera ond' uscì la primizia
che lasciò Cristo de' vicari suoi;
e la mia Donna, piena di letizia, 16
mi disse: "Mira! Mira! Ecco il Barone
per cui laggiù si visita Galizia!"
Sì come quando il colombo si pone 19
presso al compagno, e l' uno all' altro pande,
girando e mormorando, l' affezione;

PARADISO XXV

The Eighth or Starry Heaven. The Twins
Triumphant Spirits. St. James examines Dante on Hope

If e'er it happen that the Sacred Poem,
to which both Heaven and earth have so set hand,
that it hath made me lean for many years,
o'ercome the fierceness which against me bars
the lovely fold, where as a lamb I slept,
though hostile to the wolves that give it war;
then, with another voice and other fleece
a Poet I'll return, and at the font
of mine own baptism take the laurel crown;
for there I entered first into the Faith,
which makes souls known to God, and Peter later,
because of my belief, thus wreathed my brow.

Then toward us, after this, there moved a light
out of the sphere, from which the first-fruit issued,
which of his vicars Christ once left behind;
and, full of joy, my Lady said to me:
"Look, look! Behold the Baron, for whose sake
men go to see Galicia down on earth!"

As, when a dove alighteth near its mate,
each, by its circling and its cooing, shows
the other its affection; thus I saw

così vid' io l' un dall' altro grande 22
Principe glorioso essere accolto,
laudando il cibo che lassù li prande.
Ma, poi che il gratular si fu assolto, 25
tacito *coram me* ciascun s' affisse,
ignito sì, che vinceva il mio vólto.
Ridendo allora Beatrice disse: 28
"Inclita vita per cui la larghezza
della nostra basilica si scrisse,
fa' risonar la Spene in quest' altezza; 31
tu sai che tante fiate la figuri,
quante Gesù ai tre fe' più chiarezza."
"Leva la testa, e fa' che t' assicuri; 34
chè ciò che vien quassù dal mortal mondo,
convien ch' ai nostri raggi si maturi."
Questo conforto dal fuoco secondo 37
mi venne; ond' io levai gli occhi ai monti
che gl' incurvaron pria col troppo pondo.
"Poi che per grazia vuol che tu t' affronti 40
lo nostro Imperatore, anzi la morte,
nell' aula più segreta co' suoi Conti;
sì che, veduto il ver di questa corte, 43
la Spene che laggiù bene innamora,
in te ed in altrui di ciò conforte;
di' quel che ell' è, di' come se ne infiora 46
la mente tua, e di' onde a te venne."
Così seguì 'l secondo lume ancora.

one great and glorious Prince the other greet,
and praise the food
which sateth them up there.
But when their mutual gratulations ceased,
before me each in silence stopped, and flamed
so brightly, that my face was forced to bow.
Then, smiling, Beatrice: "Illustrious life,
by whom the generous liberality
of our basilica was once described,
let Hope resound upon these heavenly heights;
thou know'st that thou didst stand for it, as oft
as Jesus showed most brightness to the three."
"Lift up thy head, and reassure thyself;
for all that cometh from the mortal world
up hither, must be ripened in our rays."
This comfort reached me from the second fire;
hence to the hills I raised mine eyes, which erst
had bowed them down by their excessive weight.
"Since, of His Graciousness, our Emperor wills
that thou, before thy death, shouldst face His Counts
in His most secret hall; that, having seen
the truth in this our court, thou mayst confirm,
both in thyself and other souls, the Hope,
which rightfully enamors men on earth;
say what it is, and how therewith thy mind
is blossoming, and whence it came to thee."
Thus, further, did the second light proceed.

E quella pia che guidò le penne
  delle mie ali a così alto volo,
  alla risposta così mi prevenne:
"La Chiesa Militante alcun figliuolo
  non ha con più speranza, com' è scritto
  nel Sol che raggia tutto nostro stuolo;
però gli è conceduto che d' Egitto
  venga in Ierusalemme per vedere,
  anzi che il militar gli sia prescritto.
Gli altri due punti, che non per sapere
  son domandati, ma perch' e' rapporti
  quanto questa virtù t' è in piacere,
a lui lasc' io, chè non gli saran forti,
  nè di iattanza; ed egli a ciò risponda,
  e la Grazia di Dio ciò gli comporti."
Come discente ch' a dottor seconda
  pronto e libente in quel ch' egli è esperto,
  perchè la sua bontà si disasconda;
"Speme" diss' io, "è uno attender certo
  della gloria futura, il qual produce
  Grazia divina e precedente merto.
Da molte stelle mi vien questa luce;
  ma quei la distillò nel mio cuor pria,
  che fu sommo cantor del Sommo Duce.
' Sperino in te' nella sua teodìa
  dice, ' color che sanno il nome tuo! '
  e chi nol sa, s' egli ha la fede mia?

CANTO XXV

And that kind soul who to so high a flight
had led the feathers of my wings, forestalled
my answer thus:
"No child of greater hope
hath the Church Militant, as in the Sun
is written, which irràdiates all our band;
it, therefore, hath been granted him to come
from Egypt to Jerusalem, and see,
or e'er the period of his warfare end.
Thine other two requests, made not for knowledge,
but so that he may carry back with him
to what extent this virtue pleases thee,
I leave to him, for they will not be hard
for him, nor matter for self-praise; to these
let him reply, and may God's Grace assist him."
Even as in that wherein he expert is,
a pupil readily and willingly
answers his teacher, that his worth be shown;
"Hope is" I said, "a steadfast expectation
of future glory, which by Grace divine
and by preceding merit is produced.
This light from many stars comes down to me;
but he into my heart instilled it first,
who was the Greatest Leader's greatest bard.
For " 'Let them hope in Thee, that know Thy Name!'
the latter in his theody declares,
and, if he have my faith, who knows it not?

Tu mi stillasti, con lo stillar suo, 76
nell' epistola poi; sì ch' io son pieno,
ed in altrui vostra pioggia replùo."
Mentr' io diceva, dentro al vivo seno 79
di quello incendio tremolava un lampo
subito e spesso, a guisa di baleno;
indi spirò: "l' amore ond' io avvampo 82
ancor vèr la virtù che mi seguette
infin la palma ed all' uscir del campo,
vuol ch' io respiri a te che ti dilette 85
di lei; ed èmmi a grato che tu diche
quello che la Speranza ti promette."
Ed io: "Le nuove e le Scritture antiche 88
pongono il segno, ed esso lo mi addita,
dell' anime che Dio s' ha fatte amiche.
Dice Isaia che ciascuna vestita 91
nella sua terra fia di doppia vesta;
e la sua terra è questa dolce vita;
e il tuo fratello assai vie più digesta, 94
là dove tratta delle bianche stole,
questa rivelazion ci manifesta."
E prima, appresso al fin d' este parole, 97
"*Sperent in Te*" di sopra noi s' udì;
a che risposer tutte le carole;
poscia tra esse un lume si schiarì 100
sì, che, se il Cancro avesse un tal cristallo,
l' inverno avrebbe un mese d' un sol dì.

Then, thou with his instilling, didst so greatly
instill that hope in me with thine epistle,
that, filled with it, I pour your rain on others."
  While I was speaking, in the living bosom
of that great fire, a bright effulgence quivered
quickly and often, like a lightning-flash;
and then it breathed: "The love wherewith I still
warm to the virtue which once followed me,
till with the palm I issued from the field,
would have me give my breath to thee again,
that dost therein delight; and I am pleased
to have thee say what promise Hope affords thee."
  And I: "The Scriptures, both the new and old
the goal establish of the souls whom God
hath made His friends; this points it out to me.
Isaiah says that each in his own land
will in a double garment be arrayed;
and his own land is this sweet life of ours;
and, in a more explicit way, thy brother
makes this same revelation manifest
to us, where of the snow white robes he treats."
  After these words had ended, first was heard
above us, "Let them hope in Thee," whereto
all of the carols made reply; and then
a light became so brilliant in their midst,
that, if the Crab had such a crystal star,
winter would have a month of one sole day.

E come surge e va ed entra in ballo 103
vergine lieta, sol per fare onore
alla novizia e non per alcun fallo;
così vid' io lo schiarato splendore 106
venire ai due che si volgeano a rota,
qual convenìasi al loro ardente amore.
Misesi lì nel canto e nella nota; 109
e la mia Donna in lor tenne l' aspetto,
pur come sposa tacita ed immota.
"Questi è colui che giacque sopra il petto 112
del nostro Pellicano; e questi fue
d' in su la croce al grande ufficio eletto."
La Donna mia così; nè però piùe 115
mosser la vista sua di stare attenta
poscia, che prima, le parole sue.
Quale è colui ch' adocchia, e s' argomenta 118
di vedere eclissar lo sole un poco,
che, per veder, non vedente diventa;
tal mi fec' io a quell' ultimo foco, 121
mentre che detto fu: "Perchè t' abbagli
per veder cosa che qui non ha loco?
In terra è terra il mio corpo, e saràgli 124
tanto con gli altri, che il numero nostro
con l' eterno proposito s' agguagli.
Con le due stole nel beato chiostro 127
son le due Luci sole che saliro;
e questo apporterai nel mondo vostro."

CANTO XXV

And as a happy maiden, rising, goes,
in honor of the bride, to join the dance,
and not for any failing on her part;
even so I saw the splendor, brighter grown,
approach the two, who in a wheel were turning,
as it behooved the ardor of their love.
Into the song and music then it entered;
and on the three my Lady kept her gaze,
silent and motionless as would a bride.
"This is the one who on His breast reclined,
who is our Pelican, and from the Cross
selected was, to hold the filial office."
Even thus my Lady spoke;
but no more after did her words withdraw
her eyes from fixed attention, than before.
Even as is he, who gazes at the sun,
and tries to see it partially eclipsed,
and who, because of seing, groweth blind;
such I became before that latest fire,
till this was said: "Why dost thou blind thyself,
to see a thing which hath no being here?
Earth is my body on the earth, and there
will with the others stay, until our number
shall with the eternal purpose correspond.
With both their garments in the blessèd cloister
are those two Lights alone, which hither rose;
and this shalt thou take back unto your world."

A questa voce l' infiammato giro 130
si quietò con esso il dolce mischio
che si facea del suon del trino spiro,
sì come, per cessar fatica e rischio, 133
li remi, pria nell' acqua ripercossi,
tutti si posan al sonar d' un fischio.
Ahi, quanto nella mente mi commossi, 136
quando mi volsi per veder Beatrice,
per non poter vedere, bench' io fossi
presso di lei e nel mondo felice! 139

CANTO XXV

Stilled was the flaming circle at these words,
and with them that sweet mixture which was formed
out of the music of the threefold breath,
as, from fatigue or danger to escape,
oars, which had stroked the water just before,
are at a whistle's sound all brought to rest.

Ah, how disturbed in mind I then became,
when I turned round to look at Beatrice,
because I could not see her now, though close
to her I was, and in the happy world!

PARADISO XXVI

Cielo Ottavo o Stellato. I Gemini
San Giovanni esamina Dante circa la Carità. Adamo

Mentr' io dubbiava per lo viso spento,
della fulgida fiamma che lo spense,
uscì uno spiro che mi fece attento,
dicendo: "Intanto che tu ti risense 4
della vista che hai in me consunta,
ben è che ragionando la compense.
Comincia dunque; e di' ove s' appunta 7
l' anima tua, e fa' ragion che sia
la vista in te smarrita e non defunta;
perchè la Donna che per questa dia 10
region ti conduce, ha nello sguardo
la virtù ch' ebbe la man d'Ananìa."
Io dissi: "Al suo piacere e tosto e tardo 13
vegna rimedio agli occhi, che fur porte,
quand' ella entrò col fuoco ond' io sempr' ardo.
Lo Ben che fa contenta questa corte, 16
alfa ed omega è di quanta scrittura
mi legge Amore, o lievemente o forte."
Quella medesma voce che paura 19
tolta m' avea del sùbito abbarbaglio,
di ragionare ancor mi mise in cura;

PARADISO XXVI

The Eighth or Starry Heaven. The Twins
St. John examines Dante on Love. Adam

While I was frightened by my loss of vision,
from the refulgent flaming which had quenched it,
a breath, which caused me to give heed, came forth,
and said: "Till thou regain the sense of sight
which thou hast spent by gazing up at me,
't is well that thou make up for it by speech.
Therefore begin to speak; and say toward what
thy soul aspires, and also bear in mind
that sight in thee is lost, but not destroyed;
because the Lady who is leading thee
through this divine expanse, hath in her look
the power possessed by Ananias' hand."
"At her own pleasure, soon or late," I said,
let the cure reach the eyes which portals were,
when with that fire she entered, wherewithal
I ever burn. The Good which sates this court
is alpha and omega of all scriptures
Love reads to me in tones or low or loud."
And that same voice which rid me of the fear
the sudden blinding blaze had given me,
inspired me with a wish to speak again,

e disse: "Certo a più angusto vaglio 22
ti conviene schiarar: dicer convienti
chi drizzò l' arco tuo a tal berzaglio."
Ed io: "Per filosofici argomenti, 25
e per autorità che quinci scende,
cotale amor convien che in me s' imprenti;
chè il bene, in quanto ben, come s' intende, 28
così accende amore, e tanto maggio,
quanto più di bontate in sè comprende.
Dunque all' Essenza ov' è tanto avvantaggio, 31
che ciascun ben che fuor di Lei si trova,
altro non è ch' un lume di suo raggio,
più che in altra convien che si muova 34
la mente, amando, di ciascun che cerne
lo vero in che si fonda questa prova.
Tal vero allo intelletto mio sterne 37
colui che mi dimostra il primo Amore
di tutte le sustanzie sempiterne;
sternel la voce del Verace Autore, 40
che dice a Moisè, di Sè parlando:
'io ti farò vedere ogni valore.'
Sternilmi tu ancora, cominciando 43
l' alto preconio che grida l' arcano
di qui laggiù sovra ogni altro bando."
Ed io udi': "Per intelletto umano 46
e per autoritadi a lui concorde
de' tuoi amori a Dio guarda il sovrano.

and said: "Thou surely through a finer sieve
must pass thy meaning; it behooves thee say
who toward so great a target turned thy bow."
And I: "By philosophic arguments,
and by authority which from up here descends,
must such a love needs stamp itself on me;
because the good, when understood as such,
enkindles love, and all the greater love,
the more it holds of goodness in itself.
Hence to that Being who so perfect is,
that every good which lies outside of Him
is nothing but a beam of His own radiance,
more than to any other must the mind
in love be moved, of all who recognize
the truth on which this argument is based.
He to mine understanding shows this truth,
who demonstrates to me the Primal Love
of all the sempiternal substances;
the Truthful Author's voice revealeth it,
when, speaking of Himself, He saith to Moses:
'All goodness shall I have thee see.' Thou, too,
revealest it to me when thou beginnest
the loud announcement which o'er other trumps
heralds on earth the secrets of this state."
Thereat I heard: "By human understanding,
and by authorities therewith concordant,
the sovereign of thy loves is turned to God.

Ma di' ancor se tu senti altre corde 49
tirarti verso Lui; sì che tu suone
con quanti denti questo amor ti morde."
Non fu latente la santa intenzione 52
dell' Aquila di Cristo, anzi m' accorsi
dove volea menar mia professione;
però ricominciai: "Tutti quei morsi 55
che posson far lo cuor volger a Dio,
alla mia caritate son concorsi;
chè l' essere del mondo, e l' esser mio, 58
la morte ch' Ei sostenne perch' io viva,
e quel che spera ogni fedel com' io,
con la predetta conoscenza viva, 61
tratto m' hanno del mar dell' amor torto,
e del diritto m' han posto alla riva.
Le frondi onde s' infronda tutto l' orto 64
dell' Ortolano Eterno, am' io cotanto,
quanto da Lui a lor di bene è pòrto."
Sì com' io tacqui, un dolcissimo canto 67
risonò per lo cielo; e la mia Donna
dicea con gli altri: "Santo, Santo, Santo!"
E come a lume acuto si dissonna 70
per lo spirto visivo che ricorre
allo splendor che va di gonna in gonna,
e lo svegliato ciò che vede, abborre, 73
sì nescia è la sua sùbita vigilia,
fin che la stimativa nol soccorre;

But further say if other cords thou feel
attract thee toward Him; so that thou mayst say
how many of love's teeth are biting thee."
  Not hidden was the purpose of Christ's Eagle;
nay, rather, I perceived to what he wished
to lead my love's profession to declare;
hence, "All those bitings" I began again,
" which possibly could turn one's heart to God,
have with my love of Him concurrent been;
for, both the world's existence, and mine own,
the death which He endured that I might live,
and that which all the faithful hope as I,
together with the mentioned living knowledge,
have drawn me from the sea of wrong desires,
and set me on the shore of righteous love.
  I love the several leaves wherewith enleaved
is all the garden of the Eternal Gardener,
according to the good He giveth each."
  As soon as I had ceased, a most sweet song
throughout all heaven resounded, and my Lady
said: "Holy, Holy, Holy!" with the rest.
  And ev'n as at a vivid flash of light
one wakes from sleep, because one's visual power
turns toward the ray which moves from coat to coat;
and as the one awakened shrinketh back
from that which he hath seen, so senseless is
his sudden waking, till reflection helps;

così degli occhi miei ogni quisquilia 76
  fugò Beatrice col raggio de' suoi,
  che rifulgean più di mille milia;
onde me' che dinanzi vidi poi; 79
  e, quasi stupefatto, domandai
  d' un quarto lume ch' io vidi con noi.
E la mia Donna: "Dentro da que' rai 82
  vagheggia il Suo Fattor l' anima prima
  che la Prima Virtù creasse mai."
Come la fronda, che flette la cima 85
  nel transito del vento, e poi si leva
  per la propria virtù che la sublima,
fec' io in tanto in quanto ella diceva, 88
  stupendo; e poi mi rifece sicuro
  un desìo di parlare ond' io ardeva;
e cominciai: "O pomo che maturo 91
  solo prodotto fosti, o padre antico
  a cui ciascuna sposa è figlia e nuro,
devoto quanto posso, a te supplìco 94
  perchè mi parli: tu vedi mia voglia,
  e, per udirti tosto, non la dico."
Talvolta un animal coperto broglia 97
  sì, che l' affetto convien che si paia
  per lo seguir che face a lui l' invoglia;
e similmente l' anima primaia 100
  mi facea trasparer per la coperta
  quant' ella a compiacermi venìa gaia.

thus Beatrice drove all motes from mine eyes
by the mere radiance of her own, whose light
shone further than a thousand miles away;
I, therefore, saw far better than before;
then, since I was amazed at it, I asked
about a fourth light I beheld with us.
  My Lady then: "In yonder radiant light
the first soul which the first Power e'er created
is gazing joyfully upon his Maker."
  Even as a bough which, while the wind is passing,
bends its top down, and then uplifts itself,
by innate strength which raises it again;
even so did I, amazed, while she was speaking;
and then the wish to speak, wherewith I burned,
made me feel reassured, and I began:
  "O fruit that wast alone produced when ripe,
O ancient Father, thou to whom each bride
is both a daughter and a daughter-in-law,
I beg thee as devoutly as I can
to speak to me; thou see'st my wish, hence I,
that I may quickly hear thee, tell it not."
  At times a covered animal so stirs,
that its own movement needs must be revealed,
because its covering corresponds to it;
so likewise did the first of souls display
to me, through that which covered it, how gladly
he came to give me pleasure. Then it breathed:

Indi spirò: "Senz' essermi profferta
da te, la voglia tua discerno meglio
che tu qualunque cosa t' è più certa;
perch' io la veggio nel Verace Speglio
che fa di sè pareglie l' altre cose,
e nulla face Lui di sè pareglio.
Tu vuoi udir quant' è che Dio mi pose
nell' eccelso giardino ove costei
a così lunga scala ti dispose,
e quanto fu diletto agli occhi miei,
e la propria cagion del gran disdegno,
e l' idioma ch' usai e ch' io fei.
Or, figliuol mio, non il gustar del legno
fu per sè la cagion di tanto esilio,
ma solamente il trapassar del segno.
Quindi onde mosse tua Donna Virgilio,
quattromila trecento e due volumi
di sol desiderai questo concilio;
e vidi lui tornare a tutti i lumi
della sua strada novecento trenta
fiate, mentre ch' io in terra fu' mi.
La lingua ch' io parlai, fu tutta spenta
innanzi assai ch' all' ovra inconsumabile
fosse la gente di Nembròt attenta;
chè nullo effetto mai razionabile,
per lo piacere uman che rinnovella,
seguendo il cielo, sempre fu durabile.

"Without its being told to me by thee,
better do I perceive what thou desirest,
than thou perceivest what thou knowest best;
for I behold it in the Truthful Mirror,
which of Itself makes other things a likeness,
though naught makes It a likeness of itself.
Thou fain wouldst hear how long it is since God
in that high garden placed me, where this Lady
prepared thee for so long a flight of stairs;
how long it was a pleasure to mine eyes;
the real occasion for the mighty wrath;
and what the tongue, which I both used and made.
Now, son, the tasting of the tree was not
itself the cause of such a banishment,
but only the transgression of the bound.
In that place, whence thy Lady started Virgil,
I, hence, for this assembly longed four thousand
three hundred revolutions of the sun
and two; and him I saw return again
to all his highway's lights nine hundred times
and thirty, while I still abode on earth.
The tongue I spoke had quite extinct become
a long time e'er the people under Nimrod
attempted their unfinishable task;
for never was a product of man's reason
apt to endure, for human appetite
renews itself according to the heavens.

Opera naturale è ch' uom favella;
  ma, così o così, natura lascia
  poi fare a voi, secondo che v' abbella.
Pria ch' io scendessi all' infernale ambascia,
  I s' appellava in terra il Sommo Bene
  onde vien la letizia che mi fascia;
EL si chiamò da poi; e ciò conviene,
  chè l' uso de' mortali è come fronda
  in ramo, che sen va, ed altra viene.
Nel Monte che si leva più dall' onda,
  fu' io, con vita pura e disonesta
  dalla prim' ora a quella che seconda,
come il sol muta quadra, l' ora sesta."

That mankind speaks, a work of Nature is,
but if in this or that way, Nature then
leaves you to do according to your pleasure.
Ere I descended to the grieving place
below, the Highest Good, from whom proceeds
the joy which swathes me, was on earth called *I*;
EL was He called thereafter; this must be,
for human custom is, as on a bough
a leaf, which goeth as another comes.
Upon the Mount which highest from the sea
ascends, I lived, in innocence and sin,
from the first hour until the one which follows,
after the sun's first quadrant change, the sixth."

PARADISO XXVII

Cielo Ottavo o Stellato. Invettiva di San Pietro
Cielo Nono. Primum Mobile. Gerarchie Angeliche

"Al Padre, al Figlio, allo Spirito Santo"
cominciò "Gloria!" tutto il Paradiso,
sì che m' inebbriava il dolce canto.
Ciò ch' io vedeva, mi sembrava un riso 4
dell' universo; per che mia ebbrezza
entrava per l' udire e per lo viso.
O gioia! O ineffabile allegrezza! 7
O vita intera d' amore e di pace!
O senza brama sicura ricchezza!
Dinanzi agli occhi miei le quattro face 10
stavano accese, e quella che pria venne,
incominciò a farsi più vivace;
e tal nella sembianza sua divenne, 13
qual diverrebbe Giove, s' egli e Marte
fossero augelli e cambiassersi penne.
La Provvidenza, che quivi comparte 16
vice ed officio, nel beato coro
silenzio posto avea da ogni parte,
quando io udi': "Se io mi trascoloro, 19
non ti maravigliar; chè, dicend' io,
vedrai trascolorar tutti costoro.

PARADISO XXVII

The Eighth or Starry Heaven. St. Peter's Invective
The Ninth Heaven. Primum Mobile. The Angelic Hierarchies

"Glory to Father, Son and Holy Ghost!"
all Paradise in such a way began,
that its sweet song intoxicated me.
What I was seeing seemed to me a smile
as of the Universe; for through both sight
and hearing my intoxication entered.
O joy! O gladness inexpressible!
O life by love and peace completely filled!
O wealth no longer longed for, but assured!
Before mine eyes the torches four remained
on fire, and that which was the first to come,
began to grow more luminous; and such
in its appearance it became, as Jove
would come to be, if he and Mars were birds,
and interchanged the plumage of their wings.
The Providence, which there above assigns
both turn and office, silence had imposed
upon the blessèd choir on every side,
when "If I change my color, marvel not";
I heard him say, "for ev'n while I am speaking,
thou shalt behold all these change color, too.

Quegli ch' usurpa in terra il loco mio, 22
il loco mio, il loco mio, che vaca
nella presenza del Figliuol di Dio,
fatto ha del cimiterio mio cloaca 25
del sangue e della puzza; onde il Perverso
che cadde di quassù, laggiù si placa."
Di quel color che per lo sole avverso 28
nube dipinge da sera e da mane,
vid' io allora tutto il ciel cosperso.
E come donna onesta che permane 31
di sè sicura, e per l' altrui fallanza,
pure ascoltando, timida si fane;
così Beatrice trasmutò sembianza; 34
e tal eclissi credo che in ciel fue,
quando partì la Suprema Possanza.
Poi procedetter le parole sue 37
con voce tanto da sè trasmutata,
che la sembianza non si mutò piùe:
"Non fu la Sposa di Cristo allevata 40
del sangue mio, di Lin, di quel di Cleto,
per essere ad acquisto d' oro usata;
ma, per acquisto d' esto viver lieto, 43
e Sisto e Pio e Calisto ed Urbano
sparser lo sangue dopo molto fleto.
Non fu nostra intenzion ch' a destra mano 46
dei nostri successor parte sedesse,
parte dall' altra, del popol Cristiano;

He who on earth usurps my place, my place,
my place, which in the sight
of God's own Son
is vacant, of my burial ground hath made
a sewer of blood and stench; whereby the Pervert,
who fell from hence, is there below appeased."
The whole of Heaven I then beheld o'erspread
with that same hue which colors clouds both morn
and evening, when the sun lies opposite;
and as a modest lady, who feels sure
of her own self, but at another's fault,
on merely hearing of it, timid grows;
so Beatrice changed her appearance then,
and such as hers, I think, was Heaven's eclipse,
what time the Sovereign Power suffered pain.
Thereat his words proceeded in a voice
so changed from what had been its wonted self,
that his appearance had no further changed:
"The Bride of Christ was not by my blood fed,
nor by the blood of Linus, nor by that
of Cletus, to be used for gain of gold;
but for the winning of this happy life,
both Sixtus, Pius, Urban and Calixtus
after much lamentation shed their blood.
'T was not our purpose that upon the right
of our successors one part of the folk
of Christ should sit, and on the left another;

nè che le Chiavi che mi fur concesse,
  divenisser segnacolo in vessillo,
  che contra i battezzati combattesse;
nè ch' io fossi figura di sigillo
  ai privilegi venduti e mendaci;
  ond' io sovente arrosso e disfavillo!
In vesta di pastor lupi rapaci
  si veggion di quassù per tutti i paschi.
  O difesa di Dio, perchè pur giaci?
Del sangue nostro Caorsini e Guaschi
  s' apparecchian di bere. O buon principio,
  a che vil fine convien che tu caschi!
Ma l' Alta Provvidenza, che con Scipio
  difese a Roma la gloria del mondo,
  soccorrà tosto, sì com' io concipio;
e tu, figliuol, che per lo mortal pondo
  ancor giù tornerai, apri la bocca,
  e non asconder quel ch' io non ascondo!"
Sì come di vapor gelati fiocca
  in giuso l' aer nostro, quando il corno
  della Capra del ciel col sol si tocca;
in su vid' io così l' etere adorno
  farsi, e fioccar di vapor trionfanti,
  che fatto avean con noi quivi soggiorno.
Lo viso mio seguiva i suoi sembianti,
  e seguì in fin che il mezzo, per lo molto,
  gli tolse il trapassar del più avanti.

nor that the Keys bestowed in trust on me,
should on a banner come to be an emblem,
and warfare wage on those that were baptized;
nor I become an image on a seal
for privileges venal and deceptive,
which often make me blush and flame with wrath.
Rapacious wolves disguised in shepherds' clothes
are seen in all the pastures from up here.
Vengeance of God, why art thou quiet still?
Men of Cahors and Gascons even now
prepare to drink our blood. O good beginning,
to what vile ending thou art doomed to fall!
But that high Providence, which saved for Rome,
through Scipio's help, the glory of the world,
will quickly succor her, as I conceive;
and thou, my son, who, for thy mortal weight
art to return below, open thy mouth,
and hide not that which I do not conceal!"

Ev'n as our atmosphere lets fall great flakes
of frozen vapor, when the horn of heaven's
she-Goat is in conjunction with the sun;
so I beheld the sky grow beautiful
and upward flaked with those triumphant flames
which for a while had sojourned with us there.

My sight was following their forms, and followed,
till the mid space, by reason of its vastness,
prevented it from passing further on.

Onde la Donna, che mi vide assolto 76
dell' attendere in su, mi disse: "Adima
il viso, e guarda come tu sei volto!"
Dall' ora ch' io avea guardato prima, 79
io vidi mosso me per tutto l' arco
che fa dal mezzo al fine il primo clima;
sì ch' io vedea di là da Gade il varco 82
folle d' Ulisse, e di qua presso il lito
nel qual si fece Europa dolce carco.
E più mi fora discoverto il sito 85
di questa aiuola; ma il sol procedea
sotto i miei piedi un segno e più partito.
La mente innamorata, che donnea 88
con la mia Donna sempre, di ridure
ad essa gli occhi, più che mai, ardea;
e se natura od arte fe' pasture 91
da pigliar occhi, per aver la mente,
in carne umana o nelle sue pinture,
tutte adunate, parrebber niente 94
vèr lo piacer divin che mi rifulse,
quando mi volsi al suo viso ridente;
e la virtù che lo sguardo m' indulse, 97
del bel nido di Leda mi divelse,
e nel ciel velocissimo m' impulse.
Le parti sue vicissime ed eccelse 100
sì uniformi son, ch' io non so dire
qual Beatrice per loco mi scelse.

Thereat the Lady who had seen that freed
I was from gazing up, said: "Lower now
thine eyes, and see how far thou hast revolved."
I saw that since the hour when I had first
looked downward, I had moved through all the arc
the first of climates makes from mid to end;
past Cadiz, hence, Ulysses' insane track
I saw, and nearly to the seashore where
Europa made herself so sweet a load.
And of this little threshing-floor, much more
would have been shown me; but the sun was circling
beneath my feet, a sign or more removed.
And my enamored mind, which in my Lady
always takes pleasure, more than ever now
was burning to restore mine eyes to her.
And if or art or Nature e'er made baits
in human flesh or in its painted forms,
to catch men's eyes, and capture thus their minds,
they all together would seem naught, compared
to that divine delight which on me shone,
when to her smiling face I turned around;
the virtue, therefore, which that look vouchsafed,
removed me from fair Leda's lovely nest,
and urged me on into the swiftest heaven.
Its nearest and its most exalted parts
are all so uniform, I cannot tell
which Beatrice selected as my place.

Ma ella, che vedeva il mio desire, 103
incominciò, ridendo tanto lieta,
che Dio parea nel suo volto gioire:
"La natura del mondo, che quieta 106
il mezzo e tutto l' altro intorno muove,
quinci comincia come da sua meta.
E questo cielo non ha altro dove 109
che la Mente Divina, in che s' accende
l' Amor che il volge e la Virtù ch' ei piove.
Luce ed Amor d' un cerchio lui comprende, 112
sì come questo gli altri; e quel precinto
colui che il cinge, solamente intende.
Non è suo moto per altro distinto; 115
ma gli altri son misurati da questo,
sì come dieci da mezzo e da quinto.
E come il tempo tenga in cotal testo 118
le sue radici e negli altri le fronde,
omai a te puot' esser manifesto.
O Cupidigia che i mortali affonde 121
sì sotto te, che nessuno ha potere
di trarre gli occhi fuor delle tue onde!
Ben fiorisce negli uomini il volere; 124
ma la pioggia continua converte
in bozzacchioni le susine vere.
Fede ed innocenza son reperte 127
solo nei parvoletti; poi ciascuna
pria fugge che le guance sien coperte.

But she who saw my wish began to speak,
and smiled so happily, that God appeared
to be rejoicing in her countenance:
"The nature of the world, which quiet holds
the center, and around it moves the rest,
beginneth here as from its starting-point.
And this heaven hath no other ' where ' than in
the Mind Divine, where kindled is the Love
which turns it, and the Power itself rains down.
One circle's Light and Love encircle it,
as it the other heavens; and He alone
this precinct understands, who girdeth it.
Its motion is not measured by another,
but all the others are by this, as ten
is measured by its half and by its fifth.
And now how time in such a flowerpot
can have its hidden roots, and in the rest
its leaves, hereafter can be manifest to thee."
O thou Cupidity, that 'neath thyself
dost sink all mortals so, that none avails
out of thy waters to withdraw his eyes!
The will in human beings blossoms well,
but constant rains turn into blighted fruit
the genuine plums.
And faith and innocence
are found in children only, but take flight,
before their cheeks are covered up with hair.

Tale, balbuziendo ancor, digiuna,
che poi divora, con la lingua sciolta,
qualunque cibo per qualunque luna;
e tal, balbuziendo, ama ed ascolta
la madre sua, che, con loquela intera,
desìa poi di vederla sepolta.
Così si fa la pelle bianca, nera,
nel primo aspetto, della bella figlia
di quei ch' apporta mane e lascia sera.
Tu, perchè non ti facci maraviglia,
pensa che in terra non è chi governi;
onde sì svia l' umana famiglia.
Ma prima che gennaio tutto si sverni
per la centesma ch' è laggiù negletta,
ruggeran sì questi cerchi superni,
che la fortuna che tanto s' aspetta,
le poppe volgerà u' son le prore,
sì che la classe correrà diretta;
e vero frutto verrà dopo il fiore."

While still a prattler, one observeth fasts,
who later, when his tongue is free, devours,
under whatever moon, whatever food;
and one who, while still lisping, loves
and harkens to his mother, later on
when speaking well, would see her in her grave.
Thus in the Primal Sight becometh black
the white face of the lovely child of him,
who brings the morn and leaves the eventide.
And that thou marvel not at this, recall
that there is none on earth who rules; and hence
the human family goes thus astray.
And yet ere January's month become
wholly unwintered, through the hundredth part
neglected there below, these upper spheres
shall roar so, that the storm so long foreseen
will turn the sterns to where the prows are now,
so that the fleet will run its course aright,
and good fruit follow on the blossom's flower."

PARADISO XXVIII

Cielo Nono. Primum Mobile. Gerarchie Angeliche
Il Punto. I Nove Ordini Angelici ed i Nove Cieli

Poscia che contro alla vita presente
dei miseri mortali aperse il vero
quella che imparadisa la mia mente;
come in lo specchio fiamma di doppiero 4
vede colui che se n' alluma dietro,
prima che l' abbia in vista o in pensiero,
e sè rivolve, per veder se il vetro 7
gli dice il vero, e vede ch' el s' accorda
con esso, come nota con suo metro;
così la mia memoria si ricorda 10
ch' io feci, riguardando nei begli occhi
onde a pigliarmi fece Amor la corda.
E com' io mi rivolsi, e furon tócchi 13
li miei da ciò che pare in quel volume,
quandunque nel suo giro ben s' adocchi,
un Punto vidi che raggiava lume 16
acuto sì, che il viso ch' egli affoca,
chiuder conviensi per lo forte acume;
e quale stella par quinci più poca, 19
parrebbe luna, locata con esso
come stella con stella si collòca.

PARADISO XXVIII

The Ninth Heaven. Primum Mobile. The Angelic Hierarchies
The Point. The Nine Orders of Angels and the Nine Heavens

After the truth against the present life
of wretched mortals had been shown to me
by her who lifts my mind to Paradise,
as in a mirror he perceives its flame,
who from behind is lighted by a torch,
before he has it in his sight or thought,
and turns around to notice if the glass
have told the truth, and sees that it accords
therewith, as with its music's time a song;
so likewise now my memory recalls
that I did, as I gazed in those fair eyes,
whence Love had made a cord to capture me.

And as I turned around, and mine were touched
by that which in that sphere becomes apparent,
whene'er one looks intently at its center,
a Point I saw, which rays out light so keen
that eyes which it enkindles needs must close
by reason of its great intensity;
and any star that from down here seems smallest,
would seem to be a moon, if set beside it,
as at each other's side the stars are set.

Forse cotanto, quanto pare appresso 22
alo cinger la luce che il dipigne,
quando il vapor che il porta, più è spesso,
distante intorno al Punto un cerchio d' igne 25
si girava sì ratto, ch' avrìa vinto
quel moto che più tosto il mondo cigne;
e questo era d' un altro circumcinto, 28
e quel dal terzo, e il terzo poi dal quarto,
dal quinto il quarto, e poi dal sesto il quinto.
Sovra seguiva il settimo sì sparto 31
già di larghezza, che il messo di Iuno
intero a contenerlo sarebbe arto.
Così l' ottavo e il nono; e ciascheduno 34
più tardo si movea, secondo ch' era
in numero distante più dall' uno;
e quello avea la fiamma più sincera 37
cui men distava la Favilla pura,
credo, però che più di lei s' invera.
La Donna mia, che mi vedeva in cura 40
forte sospeso, disse: "Da quel Punto
dipende il Cielo e tutta la Natura.
Mira quel cerchio che più Gli è congiunto; 43
e sappi che il suo muovere è sì tosto
per l' affocato amore ond' egli è punto."
Ed io a lei: "Se il mondo fosse posto 46
con l' ordine ch' io veggio in quelle rote,
sazio m' avrebbe ciò che m' è proposto;

CANTO XXVIII

Perhaps as near as e'er a halo seems
to gird the light around, which colors it,
when densest is the air which gives it form;
a ring of fire was whirling round the Point
so swiftly, that it would have overcome
the motion which most quickly girds the world;
and by another this was girt around,
that by a third, as this one by a fourth,
then by a fifth the fourth, and by a sixth
the fifth. The seventh came next, outside of these
so widely spread, that Juno's messenger,
full circled, were too narrow to contain it.
Like these the eighth ring and the ninth; and each
more slowly moved, as in its order's number
it whirled at greater distance from the first;
and that one had the clearest flame of all,
whence the Pure Spark least distant was, because,
I think, it most in-truths itself therein.

My Lady, who profoundly lost in thought
beheld me, said to me: "On yonder Point
Heaven and the whole of Nature are dependent.
Look at the circle most conjoined to It;
and know thou that it moves so rapidly
because spurred onward by its burning love."

And I to her: "If ordered were the world
as I perceive it is in yonder wheels,
what is before me set had sated me;

ma nel mondo sensibile si puote
  veder le volte tanto più divine,
  quant' elle son dal centro più remote;
onde, se il mio desìo dee aver fine
  in questo miro ed angelico templo,
  che solo amore e luce ha per confine,
udir convienmi ancor come l' esemplo
  e l' esemplare non vanno d' un modo;
  chè io per me indarno ciò contemplo."
"Se li tuoi diti non sono a tal nodo
  sufficienti, non è maraviglia;
  tanto, per non tentare, è fatto sodo!"
Così la Donna mia; poi disse: "Piglia
  quel ch' io ti dicerò, se vuoi saziarti;
  ed intorno da esso t' assottiglia.
Li cerchi corporai sono ampi ed arti
  secondo il più e il men della virtute
  che si distende per tutte lor parti.
Maggior bontà vuol far maggior salute;
  maggior salute maggior corpo cape,
  s' egli ha le parti egualmente compiute.
Dunque costui, che tutto quanto rape
  l' altro universo seco, corrisponde
  al cerchio che più ama e che più sape.
Per che, se tu alla virtù circonde
  la tua misura, non alla parvenza
  delle sustanzie che t' appaion tonde,

but in the world of sense all revolutions
may be perceived to be the more divine
as from the center they are more remote;
hence, if my longing is to be appeased
in this mirific and angelic temple,
whose only boundaries are light and love,
't is fit that I hear further why the example
and its exemplar do not correspond;
for by myself I think on this in vain."
"No wonder is it, if for such a knot
thy fingers insufficient are, so hard
hath it become, through lack of being tried!"
My Lady thus; she then continued: "Take
what I shall tell thee, wouldst thou sated be;
and on it subtly concentrate thy mind.
The embodied circles wide or narrow are,
according to the more or less of virtue
distributed through all their several parts.
A greater goodness makes for greater weal;
a greater body greater weal bespeaks,
if all its parts are perfect equally.
Hence that which with itself sweeps onward all
the universe remaining, corresponds
to yonder circle which most loves and knows.
If, then, thou stretch thy measure round the virtue,
not round the appearance, of the substances
which seem arranged in circles to thy sight,

tu vederai mirabil conseguenza
di maggio a più e di minore a meno,
in ciascun cielo, a sua Intelligenza."
Come rimane splendido e sereno
l' emisperio dell' aere, quando soffia
Borea da quella guancia ond' è più leno,
per che si purga e risolve la roffia
che pria turbava, sì che il ciel ne ride
con le bellezze d' ogni sua parroffia;
così fec' io, poi che mi provvide
la Donna mia del suo risponder chiaro,
e, come stella in cielo, il ver si vide.
E poi che le parole sue restaro,
non altrimenti ferro disfavilla
che bolle, come i cerchi sfavillaro.
Lo Incendio lor seguiva ogni scintilla;
ed eran tante, che il numero loro
più che il doppiar degli scacchi s' immilla.
Io sentiva osannar di coro in coro
al Punto Fisso che li tiene all' *ubi*,
e terrà sempre, nel qual sempre foro.
E quella, che vedeva i pensier dubi
nella mia mente, disse: "I cerchi primi
t' hanno mostrato i Serafi e i Cherubi.
Così veloci seguono i suoi vimi,
per simigliarsi al Punto quanto ponno;
e posson quanto a veder son sublimi.

thou 'lt see a marvelous conformity
of more to larger and of less to smaller,
in every heaven, to its Intelligence."

Even as the hemisphere of air remains
resplendent and serene, when Boreas blows
out of the cheek, from which he mildest proves,
whereby the fog which troubled it before,
is cleansed and cleared, until the welkin smiles
upon us with the charms of all its wards;
even such did I become, when once my Lady
had with her clear reply provided me,
and, like a star in heaven, the truth was seen.

And when her words had ceased, not otherwise
doth iron when still boiling scintillate,
than yonder circles sparkled. Every spark
followed its Kindler; and so many were they,
that their whole number far more thousands counts,
than ever did the doubling of the chess.

From choir to choir I heard Hosanna sung
to that Fixed Point which holds them at the 'where,'
and ever will, where they have always been.

And she who in my mind my doubtful thoughts
was seeing, said: "The primal rings have shown
the Seraphs to thee, and the Cherubim.
Thus swiftly do they heed their bonds, to make them
as like the Point as may be, and as like It
they can be, as their vision is sublime.

Quegli altri amor che d' intorno gli vonno, 103
si chiaman Troni del Divino Aspetto,
per che il primo ternaro terminonno.
E dèi saper che tutti hanno diletto, 106
quanto la sua veduta si profonda
nel Vero in che si queta ogn' intelletto.
Quinci si può veder come si fonda 109
l' esser beato nell' atto che vede,
non in quel ch' ama, che poscia seconda;
e del vedere è misura mercede, 112
che grazia partorisce e buona voglia:
così di grado in grado si procede.
L' altro ternaro, che così germoglia 115
in questa primavera sempiterna,
che notturno Ariete non dispoglia,
perpetualemente '*Osanna*' sverna 118
con tre melode, che suonano in tree
ordini di letizia onde s' interna.
In essa gerarchia son le tre dee: 121
prima Dominazioni, e poi Virtudi;
l' ordine terzo di Podestadi èe.
Poscia ne' duo penultimi tripudi 124
Principati ed Arcangeli si girano;
l' ultimo è tutto d' Angelici Ludi.
Questi ordini di su tutti rimirano, 127
e di giù vincon sì, che verso Dio
tutti tirati sono, e tutti tirano.

Those other loves that round about them move,
Thrones of the Countenance Divine are called,
and for this reason end the primal triad.
And thou shouldst know that all of them are happy,
according as their vision plumbs the Truth,
wherein all understanding is at rest.
From this it may be seen how blessedness
is founded on the faculty which sees,
and not on that which loves and follows after;
the measure of this vision is the merit,
which both of Grace and of good will is born;
such, then, is their advance from grade to grade.

The second triad which, like that above,
produces buds in this eternal spring,
whose foliage no nocturnal Aries spoils,
sings endlessly its vernal song of praise
to three sweet melodies, which sound in three
orders of joy, wherewith it trines itself.
Three goddesses are in that hierarchy;
the Dominations first, the Virtues next;
the third one is the Order of the Powers.

Then, in the last two dancing choirs but one,
with Principalities Archangels whirl;
the last is wholly of Angelic Joys.

All these Angelic orders upward look,
and downward so prevail, that all to God
attracted are, and all in turn attract.

E Dionisio con tanto desìo
a contemplar questi ordini si mise,
che li nomò e distinse com' io;
ma Gregorio da lui poi si divise;
onde, sì tosto come l' occhio aperse
in questo ciel, di sè medesmo rise.
E se tanto segreto ver profferse
mortale in terra, non voglio ch' ammiri;
chè chi il vide quassù, gliel discoverse
con altro assai del ver di questi giri."

And Dionysius with such great desire
gave himself up to contemplate these orders,
that he both named and graded them as I;
but with him, later, Gregory disagreed,
and hence, as soon as ever in this heaven
he oped his eyes, at his own self he smiled.
Nor would I have thee wonder that on earth
a mortal should disclose a truth so secret,
for he who saw it here, revealed it to him,
with many other truths about these rings."

PARADISO XXIX

Cielo Nono. Primum Mobile. Gerarchie Angeliche
Creazione, Natura e Numero degli Angeli

Quando ambedue li figli di Latona,
coperti del Montone e della Libra;
fanno dell' orizzonte insieme zona,
quant' è dal punto che il zenit inlibra, 4
infin che l' uno e l' altro da quel cinto,
cambiando l' emisperio, si dilibra;
tanto, col volto di riso dipinto, 7
si tacque Beatrice, riguardando
fisso nel Punto che m' aveva vinto.
Poi cominciò: "Io dico, non domando 10
quel che tu vuoli udir, perch' io l' ho visto
dove s' appunta ogni *ubi* ed ogni *quando.*
Non per aver a sè di bene acquisto, 13
ch' esser non può, ma perchè suo Splendore
potesse, risplendendo, dir '*Subsisto,*'
in sua eternità, di tempo fuore, 16
fuor d' ogni altro comprender, come i piacque,
s' aperse in nuovi amor l' Eterno Amore.
Nè prima quasi torpente si giacque; 19
chè nè prima, nè poscia procedette
lo discorrer di Dio sovra quest' acque.

PARADISO XXIX

The Ninth Heaven. Primum Mobile. The Angelic Hierarchies
The Creation, the Nature and the Number of the Angels

When, by the Ram and by the Scales surmounted,
both children of Latona make together
a girdle of the earth's horizon line,
as long as from the moment when the zenith
holds them in equipoise, till from that girdle
both free themselves by changing hemisphere;
only so long did Beatrice keep silent,
a smile her face adorning, as she gazed
intently on the Point which vanquished me.
She then began: "I tell, but do not ask,
what thou art fain to hear, for I have seen it
where every Where and every When is fixed.
Not for the gain of good unto Himself,
which is not possible, but that His Splendor
might in resplendency declare 'I AM,'
in His Eternity, outside of time,
out of all limits else, the Eternal Love,
as pleased Him, in new loves disclosed Himself.
Nor yet ere this did He remain inert,
for neither after nor before, occurred
God's going to and fro upon these waters.

Forma e matera, congiunte e purette, 22
usciro ad esser che non avea fallo,
come d' arco tricorde tre saette;
e come in vetro, in ambra od in cristallo 25
raggio risplende sì, che dal venire
all' esser tutto non è intervallo;
così il triforme effetto del suo Sire 28
nell' esser suo raggiò insieme tutto,
senza distinzion nell' esordire.
Concreato fu ordine e costrutto 31
alle sustanzie; e quelle furon cima
nel mondo in che puro atto fu produtto;
pura potenza tenne la parte ima; 34
nel mezzo strinse potenza con atto
tal vime, che giammai non si divima.
Ieronimo vi scrisse lungo tratto 37
di secoli degli Angeli creati,
anzi che l' altro mondo fosse fatto;
ma questo vero è scritto in molti lati 40
dagli scrittor dello Spirito Santo;
e tu te n' avvedrai, se bene agguati;
ed anche la ragione il vede alquanto, 43
che non concederebbe che i Motori
senza sua perfezion fosser cotanto.
Or sai tu dove e quando questi amori 46
furon creati e come; sì che spenti
nel tuo desìo già sono tre ardori.

Both form and matter, simple and conjoined,
came into being which had no defect,
even as three arrows from a three-stringed bow;
and as in glass, in amber or in crystal,
a ray so shines, that from the time it comes
till its completion, is no interval;
thus from its Lord did that triform effect
ray forth into its being all at once,
without distinction as to its beginning.

Order was concreate, and for the substances
ordained; and highest in the world were those
in whom activity was brought forth pure.
Pure potentiality the lowest place assumed;
and 'tween these two so strong a bond activity
and potentiality conjoined, that never will it be unbound.

Jerome concerning Angels wrote for you
that their creation was an age-long tract
of time before the remnant world was made;
but written is this truth in many places
by writers of the Holy Ghost; and there
thou 'lt see it, if but carefully thou look;
and reason, too, sees this to some extent,
for it could not acknowledge that the Motors
could be so long deprived of their perfection.

And now thou knowest where and when these loves
created were, and how; hence in thy longing
three ardors have already been extinguished.

Nè giugnerìesi, numerando, al venti 49
sì tosto, come degli Angeli parte
turbò il suggetto dei vostri elementi.
L' altra rimase; e cominciò quest' arte 52
che tu discerni, con tanto diletto,
che mai da circuir non si diparte.
Principio del cader fu il maladetto 55
superbir di colui che tu vedesti
da tutti i pesi del mondo costretto.
Quelli che vedi qui, furon modesti 58
a riconoscer sè dalla Bontate
che gli avea fatti a tanto intender presti;
per che le viste lor furo esaltate 61
con Grazia illuminante e con lor merto
sì, c' hanno piena e ferma volontate.
E non voglio che dubbi, ma sie certo, 64
che ricever la Grazia è meritorio,
secondo che l' affetto l' è aperto.
omai d' intorno a questo consistorio 67
puoi contemplare assai, se le parole
mie son ricolte, senz' altro aiutorio.
Ma perchè in terra per le vostre scuole 70
si legge che l' angelica natura
è tal, che intende e sì ricorda e vuole,
ancor dirò, perchè tu veggi pura 73
la verità che laggiù si confonde,
equivocando in sì fatta lettura.

CANTO XXIX

Nor, counting, would one reach as far as twenty,
as quickly as a portion of the Angels
disturbed the lowest of your elements.
The rest remained; and with such great delight
began the art, which thou beholdest here,
that never from their circling have they ceased.
The Fall's occasion was the cursèd pride
of him, whom thou didst see oppressed by all
the burdens of the world. Those whom thou here
beholdest, modest were, and recognized
themselves as from that Goodness sprung, which apt
had made them for such great intelligence.
And therefore by illuminating Grace,
and by their merit, was their sight so raised,
that now a full and steadfast will is theirs.
Nor would I have thee doubt, but be assured,
that to receive God's Grace is meritorious,
according as affection opes to it.

And now concerning this consistory,
much canst thou contemplate without more help,
if thou hast apprehended well my words.
But seeing that on earth throughout your schools
men teach that such the Angelic nature is,
that it both understands, recalls and wills,
I'll further speak, that thou the simple truth
mayst see, which there below confounded is,
because the doctrine taught equivocates.

Queste sustanzie, poi che fur gioconde 76
della faccia di Dio, non volser viso
da essa, da cui nulla si nasconde;
però non hanno vedere interciso 79
da nuovo obbietto, e però non bisogna
rimemorar per concetto diviso;
sì che laggiù, non dormendo, si sogna, 82
credendo e non credendo dicer vero;
ma nell' uno è più colpa e più vergogna.
Voi non andate giù per un sentiero 85
filosofando; tanto vi trasporta
l' amor dell' apparenza e il suo pensiero!
Ed ancor questo quassù si comporta 88
con men disdegno, che quando è posposta
la divina scrittura, o quando è torta.
Non vi si pensa quanto sangue costa 91
seminarla nel mondo, e quanto piace
chi umilmente con essa s' accosta.
Per apparer, ciascun s' ingegna e face 94
sue invenzioni; e quelle son trascorse
dai predicanti, e il Vangelio si tace.
Un dice che la luna si ritorse 97
nella passion di Cristo e s' interpose;
per che il lume del sol giù non si porse;
ed altri che la luce si nascose 100
da sè; però agl' Ispani ed agl' Indi,
come a' Giudei, tale eclissi rispose.

CANTO XXIX

These substances, e'er since the face of God
first gladdened them, have not withdrawn
their eyes therefrom, whence nothing is concealed.
They have no vision which is interrupted,
therefore, by objects new to them, and hence
need not remember by divided thought;
folk, therefore, dream down there, though not asleep,
some thinking that their words are true, some not;
but greater is the latter's sin and shame.
And ye down yonder follow not one path,
when ye philosophize; so much doth love
of show, and being famed for it, transport you.
And yet with even less disdain is this
endured up here, than when the Holy Scripture
is set aside, or turned to wrong account.
No one considers there how much it costs
to sow it in the world, or how much he,
who humbly clings to it, gives pleasure here.
Each strives to call attention to himself,
making his own inventions; these are taught
by preachers, while the Gospel's voice is stilled.
One says that while the Christ was suffering death
the moon turned back, and interposed herself;
and hence the sun's light failed to reach the earth;
others that of its own accord the light
concealed itself, hence its eclipse affected
Spaniards and Hindoos, as it did the Jews.

Non ha Fiorenza tanti Lapi e Bindi, 103
quante sì fatte favole per anno
in pergamo si gridan quinci e quindi;
sì che le pecorelle, che non sanno, 106
tornan dal pasco pasciute di vento,
e non le scusa non veder lor danno.
Non disse Cristo al suo primo convento 109
‘ Andate, e predicate al mondo ciance! ’,
ma diede lor verace fondamento;
e quel tanto sonò nelle sue guance, 112
sì ch’ a pugnar, per accender la fede,
dell’ Evangelio fèro scudo e lance.
Ora si va con motti e con iscede 115
a predicare, e, pur che ben si rida,
gonfia il cappuccio, e più non si richiede.
Ma tale uccel nel becchetto s’ annida, 118
che, se il vulgo il vedesse, vederebbe
la perdonanza di che si confida;
per cui tanta stoltizia in terra crebbe, 121
che, senza prova d’ alcun testimonio,
ad ogni promission si converrebbe.
Di questo ingrassa il porco sant’ Antonio, 124
ed altri ancor che son assai più porci,
pagando di moneta senza conio.
Ma, perchè siam digressi assai, ritorci 127
gli occhi oramai verso la dritta strada,
sì che la via col tempo si raccorci.

CANTO XXIX

Florence hath not so many Lapi and Bindi
as fables such as these, which all year long
are shouted from the pulpits everywhere;
hence the poor sheep, who do not know, return
from pasture fed on wind; nor doth the fact
that they see not that they are harmed, excuse them.
Christ did not say to His first company:
"Go and preach idle stories to the world!"
but gave them a foundation for the truth;
and that alone found utterance from their lips;
therefore, when striving to enkindle faith,
they used the Gospel as their shield and lance.
Men now go forth to preach with jests and tricks,
and so, if but a hearty laugh is raised,
the cowl puffs up, and nothing more is asked.
But in its tail there nestles such a bird,
that if the crowd perceived it, it would see
what that forgiveness is, in which it trusts;
therefore such folly hath increased on earth,
that without proof or other attestation,
to any kind of promise men would flock.
Saint Anthony is fattening thus his pig,
and others also fouler far than his,
by paying money void of coinage stamp.

But since a great digression we have made,
turn thine eyes backward to the straight road now,
that thus our way be shortened with our time.

Questa natura sì oltre s' ingrada 130
in numero, che mai non fu loquela,
nè concetto mortal, che tanto vada.
E se tu guardi quel che si rivela 133
per Daniel, vedrai che in sue migliaia
determinato numero si cela.
La Prima Luce che tutta la raia, 136
per tanti modi in essa si recepe,
quanti son gli splendori a che s' appaia;
onde, però che all' atto che concepe 139
segue l' affetto, d' amor la dolcezza
diversamente in essa ferve e tepe.
Vedi l' eccelso omai e la larghezza 142
dell' Eterno Valor, poscia che tanti
speculi fatti s' ha, in che si spezza,
uno manendo in sè come davanti." 145

This nature so exceedingly extends
in number, that there never was or speech,
or mortal thought, that could extend so far.
And if thou look at that which is disclosed
by Daniel, thou wilt see that in his ‘ thousands ’
no well determined number is revealed.
The Primal Light, which rays out on it all,
is in as many ways therein received,
as are the lights wherewith It pairs Itself;
hence, since affection follows on the act
which understands, love’s sweetness is therein
burning or warm in different degrees.
And now see how exceeding high and broad
is that Eternal Worth, which makes Itself
so many mirrors, whereupon It breaks,
while in Itself, as erst, remaining One!”

PARADISO XXX

Empireo. DIO. Gli Angeli ed i Beati. Il Fiume di Luce
La Rosa dei Beati. Il Seggio di Arrigo VII

Forse seimila miglia di lontano
ci ferve l' ora sesta, e questo mondo
china già l'ombra quasi al letto piano;
quando il mezzo del cielo, a noi profondo,
comincia a farsi tal, che alcuna stella
perde il parere infino a questo fondo;
e come vien la chiarissima ancella
del sol più oltre, così il ciel si chiude
di vista in vista infino alla più bella.
Non altrimenti il Trionfo che lude
sempre d' intorno al Punto che mi vinse,
parendo inchiuso da quel ch' Egli inchiude,
a poco a poco al mio veder si estinse;
per che tornar con gli occhi a Beatrice
nulla vedere ed amor mi costrinse.
Se quanto infino a qui di lei si dice,
fosse conchiuso tutto in una loda,
poco sarebbe a fornir questa vice.
La bellezza ch' io vidi, si trasmoda
non pur di là da noi, ma certo io credo
che solo il suo Fattor tutta la goda.

PARADISO XXX

The Empyrean. GOD. The Angels and the Blest. The River of Light. The Mystic Rose. The Throne of Henry VII

The sixth hour glows perhaps six thousand miles
away from us, and now our world inclines
its shadow to a nearly level bed;
mid-heaven the while, which lies so deep above us,
is growing such, that now and then a star
is lost to our perception here below;
till, as the brightest handmaid of the sun
advances further, star by star, the sky,
even to the fairest, closes to our view.
Not otherwise the Triumph, which forever
plays round about the Point which vanquished me,
and seems contained by what Itself contains,
little by little faded from my sight;
my seeing nothing, therefore, and my love
forced me to look again at Beatrice.
If what has hitherto been said of her
were all included in a single praise,
but little would it serve my present turn.
The beauty which I then beheld, transcends
not us alone, but truly I believe
its Maker only can enjoy it all.

Da questo passo vinto mi concedo, 22
più che giammai da punto di suo tema
soprato fosse comico o tragedo;
chè, come sole in viso che più trema, 25
così lo rimembrar del dolce riso
la mente mia di sè medesma scema.
Dal primo giorno ch' io vidi il suo viso 28
in questa vita, infino a questa vista,
non m' è il seguire al mio cantar preciso;
ma or convien che il mio seguir desista 31
più dietro a sua bellezza, poetando,
come all' ultimo suo ciascuno artista.
Cotal, qual io la lascio a maggior bando 34
che quel della mia tuba, che deduce
l' ardua sua materia terminando,
con atto e voce di spedito duce 37
ricominciò: "Noi semo usciti fuore
del maggior corpo al Ciel ch' è pura Luce;
LUCE INTELLETTUAL, PIENA D' AMORE; 40
AMOR DI VERO BEN, PIEN DI LETIZIA;
LETIZIA CHE TRASCENDE OGNI DOLZORE.
Qui vederai l' una e l' altra milizia 43
di Paradiso, e l' una in quegli aspetti
che tu vedrai all' ultima Giustizia."
Come subito lampo che discetti 46
gli spiriti visivi, sì che priva
dell' atto l' occhio di più forti obbietti;

CANTO XXX

And herewith I confess myself o'erwhelmed
more than a tragic or a comic poet
was ever by a crisis in his theme;
for as the sun the sight that trembles most,
so the remembrance of her lovely smile
deprives my memory of its very self.
From the first day when I beheld her face
in this life, till this present sight of it,
I've never ceased from following her in song;
but now must my pursuit desist from tracing
her beauty's progress further in my verse,
as at his utmost every artist must.
Such, as I leave her to a louder cry
than that of mine own trump, which draweth now
its arduous matter to its closing, she,
with a quick leader's mien and voice, resumed:
"We now have issued from the greatest body
into the Heaven which is itself pure Light;
LIGHT INTELLECTUAL WHICH IS FULL OF LOVE,
LOVE OF TRUE GOODNESS WHICH IS FULL OF JOY;
JOY WHICH TRANSCENDETH EVERY KIND OF PLEASURE.
Here both the soldieries of Paradise
shalt thou behold, and one in that array,
which at the Final Judgment thou shalt see."
Like a quick lightning-flash which scatters so
the visual faculties that it prevents
the eye's reacting to the brightest objects;

così mi circonfulse Luce viva; 49
e lasciommi fasciato di tal velo
del suo fulgor, che nulla m' appariva.
"Sempre l' Amor che queta questo cielo, 52
accoglie in sè con sì fatta salute,
per far disposto a sua fiamma il candelo."
Non fur più tosto dentro a me venute 55
queste parole brevi, ch' io compresi
me sormontar di sopra a mia virtute;
e di novella vista mi raccesi, 58
tale, che nulla luce è tanto mera,
che gli occhi miei non si fosser difesi.
E vidi Lume in forma di Riviera 61
fulvido di fulgore, intra due rive
dipinte di mirabil primavera.
Di tal Fiumana uscìan faville vive, 64
e d' ogni parte si mettean nei fiori,
quasi rubin che oro circonscrive;
poi, come inebriate dagli odori, 67
riprofondavan sè nel miro Gurge;
e s' una entrava, un' altra n' uscìa fuori.
"L' alto desìo, che mo t' infiamma ed urge 70
d' aver notizia di ciò che tu véi,
tanto mi piace più, quanto più turge.
Ma di quest' acqua convien che tu béi, 73
prima che tanta sete in te si sazii."
Così mi disse il Sol degli occhi miei.

ev'n so a living Light around me shone,
and left me swathed about by such a veil
of its effulgence, that I lost my sight. [comes
"The Love which calms this last heaven always wel-
into its midst by greetings such as this,
and thus adapts the candle to the flame."
No sooner had these few brief words of hers
attained mine inner ear, than I perceived
that I was being raised above my powers;
hence, with new sight I so rekindled me,
that there cannot exist so bright a light
that now mine eyes could not endure to see it.
Light in a River's form I then beheld,
which glowed refulgently between two banks,
adorned with wondrous hues of early spring.
And from this River issued living sparks,
which settled everywhere among the flowers,
and looked like rubies set in gold; and then,
as if intoxicated by its odors,
into the wondrous River plunged again,
another coming out, if one went in.
"The deep desire which now inflameth thee,
and urges thee to know what thou art seeing,
the better pleases me, the more it grows.
But of this water it behooves thee drink,
before so great a thirst as thine is slaked."
So said to me the Sunlight of mine eyes.

Anco soggiunse: "Il Fiume, e li topazii 76
ch' entrano ed escono, e il rider dell' erbe
son di lor vero ombriferi prefazii;
non che da sè sien queste cose acerbe; 79
ma è difetto della parte tua,
chè non hai viste ancor tanto superbe."
Non è fantin che sì sùbito rua 82
col volto verso il latte, se si svegli
molto tardato dall' usanza sua,
come fec' io, per far migliori spegli 85
ancor degli occhi, chinandomi all' Onda
che si deriva perchè vi s' immegli.
E sì come di lei bevve la gronda 88
delle palpebre mie, così mi parve
di sua lunghezza divenuta tonda;
poi, come gente stata sotto larve, 91
che pare altro che prima, se si sveste
la sembianza non sua in che disparve;
così mi si cambiaro in maggior feste 94
li fiori e le faville, sì ch' io vidi
ambo le Corti del Ciel manifeste.
O Isplendor di Dio, per cu' io vidi 97
l' alto Trionfo del Regno Verace,
dammi virtù a dir com' io lo vidi!
Lume è lassù, che visibile face 100
lo Creatore a quella creatura
che solo in Lui vedere ha la sua pace;

"The River and the topaz lights, which come
and go," she added, "and the smiling grass
are prefaces foreshadowing their truth;
not that imperfect in themselves they are,
but that deficiency exists in thee,
because thy sight is not yet strong enough."
There is no little child that turns its face
so quickly toward its milk, on waking up
much later than hath been its wont, as I,
to make far better mirrors of mine eyes,
leaned over toward the Stream which only flows
that we therein may be the better made.
Soon as mine eyelids' eaves had drunk of it,
it seemed to me transformed from long to round;
and then, like folk who under masks have been,
and different seem from what they were before,
when once divested of the alien looks,
wherein their self had disappeared; ev'n so
the flowers and sparks had changed themselves for me
into a feast far greater, so that clearly
I now beheld both Courts of Heaven revealed.
O Splendor of my God, whereby I saw
the exalted Triumph of the Realm of Truth,
give me the power to tell what I perceived!
There is a Light up yonder, which allows
its Maker to be seen by every creature
which only hath its peace in seeing Him;

e si distende in circular figura 103
in tanto, che la sua circonferenza
sarebbe al sol troppo larga cintura.
Fassi di raggio tutta sua parvenza 106
riflesso al sommo del Mobile Primo,
che prende quindi vivere e potenza.
E come clivo in acqua di suo imo 109
si specchia, quasi per vedersi adorno,
quando è nel verde e nei fioretti opimo;
sì, soprastando al Lume intorno intorno, 112
vidi specchiarsi in più di mille soglie
quanto di noi lassù fatto ha ritorno.
E se l' infimo grado in sè raccoglie 115
sì grande lume, quant' è la larghezza
di questa Rosa nell' estreme foglie?
La vista mia nell' ampio e nell' altezza 118
non si smarriva, ma tutto prendeva
il quanto e il quale di quell' allegrezza.
Presso e lontano, lì, nè pon, nè leva; 121
chè, dove Dio senza mezzo governa,
la legge natural nulla rileva.
Nel giallo della Rosa Sempiterna, 124
che si dilata e digrada e redole
odor di lode al Sol che sempre verna,
qual è colui che tace e dicer vuole, 127
mi trasse Beatrice, e disse: "Mira
quanto è il Convento delle bianche stole!

and in a circle's form it spreadeth out
to such extent, that its circumference
would be too broad a girdle for the sun.
Its whole appearance from a ray proceeds
reflected from the summit of the First
Moved Sphere, which from it takes its life and potency.
  And as within the water at its base
a hill reflects itself, as if to see
its slopes adorned, when rich with leaves and flowers;
thus, ranged above and all around the Light,
mirrored on o'er a thousand tiers I saw
all that of us have yet returned up there.
And if the lowest row within itself
gathers so great a light, how great must be
this Rose's width in its remotest petals?
  Nor did my vision of its breadth or height
lose itself in them, but embraced the whole
extent and inmost nature of this Joy.
There near, nor far, nor add, nor take away;
for there where God unmediated rules,
in no way doth the natural law obtain.
  Into the yellow of the Eternal Rose,
which outward spreads in tiers, whose fragrance praises
the Sun which makes an everlasting spring,
was I, like one who, fain to speak, keeps silent,
led on by Beatrice, who said to me:
"Behold how vast the white robed Convent is!

Vedi nostra Città quanto ella gira! 130
  Vedi li nostri scanni sì ripieni,
  che poca gente omai ci si desira!
In quel gran seggio a che tu gli occhi tieni 133
  per la corona che già v' è su posta,
  prima che tu a queste nozze ceni,
sederà l' alma, che fia giù agosta, 136
  dell' alto Arrigo, ch' a drizzare Italia
  verrà in prima ch' ella sia disposta.
La cieca cupidigia che vi ammalia, 139
  simili fatti v' ha al fantolino,
  che muor per fame e caccia via la balia.
E fia Prefetto nel Fòro divino 142
  allora tal, che palese e coverto
  non anderà con lui per un cammino.
Ma poco poi sarà da Dio sofferto 145
  nel santo officio; ch' ei sarà detruso
  là dove Simon Mago è per suo merto;
e farà quel d'Alagna entrar più giuso." 148

Behold how wide the circuit of our Town!
Behold our benches so completely filled,
that few are now the people longed for here!
  On that great seat, whereon thine eyes are fixed
by reason of the crown which rests there now,
or e'er thou sup at this our wedding feast,
shall sit the soul, august to be below,
of that great Henry who shall come to set
Italia straight, ere she shall be prepared.
The blinding greed which now bewitches you
hath made you mortals like a child, who, though
he die of hunger, drives his nurse away.
  And in the sacred Forum such an one
shall Prefect be, that he'll not go one road
with him, in open or in covert ways.
But in his holy office he will not
be long endured by God; for hurled he'll be
where Simon Magus is for his reward,
and deeper down shall thrust Alagna's man."

PARADISO XXXI

Empireo. DIO. Gli Angeli ed i Beati. San Bernardo
L'Addio di Dante a Beatrice. La Gloria di Maria

In forma dunque di candida Rosa
mi si mostrava la milizia santa
che nel suo sangue Cristo fece sposa;
ma l' altra, che volando vede e canta
la gloria di Colui che la innamora,
e la bontà che la fece cotanta,
sì come schiera d' api, che s' infiora
una fiata, ed una si ritorna
là dove suo lavoro s' insapora,
nel gran Fior discendeva che s' adorna
di tante foglie, e quindi risaliva
là dove il suo Amor sempre soggiorna.
Le facce tutte avean di fiamma viva,
e l' ali d' oro, e l' altro tanto bianco,
che nulla neve a quel termine arriva.
Quando scendean nel fior, di banco in banco
porgevan della pace e dell' ardore
ch' egli acquistavan ventilando il fianco.
Nè lo interporsi tra il disopra e il Fiore
di tanta plenitudine volante
impediva la vista e lo splendore;

PARADISO XXXI

The Empyrean. GOD. The Angels and the Blest. St. Bernard
Dante's Last Words with Beatrice. The Glory of Mary

In semblance, therefore, of a pure white Rose
the sacred soldiery which with His blood
Christ made His Bride, revealed itself to me;
meanwhile the other host, which, flying, sees
the glory of Him who wins its love, and sings
the goodness which had made them all so great,
was, like a swarm of bees, which now inflowers
itself, and now returns to where its toil
is sweetened, ever coming down to enter
the spacious Flower, which with so many leaves
adorns itself, and reascending thence
to where its Love forever makes His home.

The faces of them all were living flames,
their wings were golden, and the rest so white,
that never is such whiteness reached by snow.
When down into the Flower they came, they spread
from bench to bench the peace and ardent love,
which by the fanning of their sides they won.
Nor did so vast a host of flying forms
between the flower and that which o'er it lies,
hinder the sight, or dim the splendor seen;

chè la Luce Divina è penetrante
per l' universo secondo ch' è degno,
sì che nulla le puote essere ostante.
Questo sicuro e gaudioso Regno,
frequente in gente antica ed in novella,
viso ed amore avea tutto ad un Segno.
O Trina Luce, che, in Unica Stella
scintillando a lor vista, sì gli appaga,
guarda quaggiuso alla nostra procella!
Se i Barbari, venendo da tal plaga,
che ciascun giorno d' Elice si cuopra,
rotante col suo figlio ond' ell' è vaga,
vedendo Roma e l' ardua sua opra,
stupefaciensi, quando Laterano
alle cose mortali andò di sopra;
io, che al divino dall' umano,
all' eterno dal tempo era venuto,
e di Fiorenza in popol giusto e sano,
di che stupor dovea esser compiuto!
Certo tra esso e il gaudio mi facea
libito non udire e starmi muto.
E quasi peregrin che si ricrea
nel tempio del suo vóto riguardando,
e spera già ridir com' ello stea;
sì per la viva Luce passeggiando,
menava io gli occhi per li gradi,
mo su, mo giù, e mo ricirculando.

because the Light Divine so penetrates
the Universe, according to its worth,
that naught can be an obstacle thereto.
And this secure and joyous Kingdom, thronged
by people of the ages old and new,
wholly on one Mark set its looks and love.

O Trinal Light, that in a Single Star,
sparkling before their eyes, dost so appease them,
look down upon our tempest here below!

If the Barbarians — coming from a region,
above which Helicë looms every day,
while circling with the son who is her joy,
on seeing Rome and all her lofty buildings,
what time the Lateran rose eminent
o'er every mortal thing — were wonderstruck;
how overwhelmed with awe must I have been,
I, who from human things, to things divine,
from time, into eternity had come,
from Florence — to a people just and sane!
Because of this, indeed, and of my joy,
it pleased me to be mute and hear no sound.

And ev'n as in the temple of his vow,
when hoping to describe it all some day,
a pilgrim looks around him, and is cheered;
ev'n so, while wandering through the living Light,
I turned mine eyes on all the graded ranks,
circling now up, now down, and now around.

Vedea di carità visi suadi,
d'Altrui lume fregiati e del suo riso,
ed atti ornati di tutte onestadi.
La forma general di Paradiso
già tutta mio sguardo avea compresa,
in nulla parte ancor fermato fiso;
e volgeami con voglia riaccesa
per domandar la mia Donna di cose
di che la mente mia era sospesa.
Uno intendea, ed altro mi rispose;
credea veder Beatrice, e vidi un sene
vestito con le genti gloriose.
Diffuso era per gli occhi e per le gene
di benigna letizia, in atto pio,
quale a tenero padre si conviene.
Ed "Ella ov' è?" di subito diss' io;
ond' egli: "A terminar lo tuo desiro
mosse Beatrice me del loco mio;
e se riguardi su nel terzo giro
del sommo grado, tu la rivedrai
nel trono che i suoi merti le sortiro."
Senza risponder gli occhi su levai,
e vidi lei che si facea corona,
riflettendo da sè gli eterni rai.
Da quella region che più su tuona,
occhio mortale alcun tanto non dista,
qualunque in mare più giù s' abbandona,

CANTO XXXI

There love-persuasive faces I beheld,
decked by Another's light and their own smiles,
and gestures fraught with grace and dignity.
My look now as a whole had comprehended
the general form of Paradise, but had not yet
settled especially on any part;
and I was longing with rekindled wish
to ask my Lady as to many things,
concerning which my mind was in suspense.
Though one thing I had meant, another answered;
thinking to look at Beatrice, an elder
I saw arrayed as are the glorious folk.
His eyes and cheeks were all suffused with joy
and kindliness, and such his pious mien,
as fitting is a father's tenderness.
Hence "Where is she?" I said impulsively;
and he: "To bring thy longing to an end,
was I by Beatrice from mine own place
withdrawn; and if upon the highest rank's
third round thou look, thou shalt again behold her
enthroned where her deserts allotted her."
Without reply I lifted up mine eyes,
and saw her, as, reflecting from herself
the eternal rays, she made herself a crown.
Not from the tract whence highest thunders peal
is any mortal eye so far removed
from whatsoever sea it fathoms most,

quanto lì da Beatrice la mia vista; 76
ma nulla mi facea, chè sua effige
non discendeva a me per mezzo mista.
"O Donna in cui la mia speranza vige, 79
e che soffristi per la mia salute
in Inferno lasciar le tue vestige,
di tante cose quante io ho vedute, 82
dal tuo potere e dalla tua bontate
riconosco la grazia e la virtute.
Tu m' hai di servo tratto a libertate 85
per tutte quelle vie, per tutti i modi,
che di ciò fare avéi la potestate.
La tua magnificenza in me custodi 88
sì, che l' anima mia, che fatta hai sana,
piacente a te dal corpo si disnodi!"
Così orai; ed ella, sì lontana 91
come parea, sorrise e riguardommi;
poi si tornò all' Eterna Fontana.
E il santo sene "Acciò che tu assommi 94
perfettamente" disse, "il tuo cammino,
a che prego ed amor santo mandommi,
vola con gli occhi per questo Giardino; 97
chè veder lui t' acconcerà lo sguardo
più al montar per lo Raggio Divino.
E la Regina del Cielo, ond' i' ardo 100
tutto d' amor, ne farà ogni grazia;
però ch' io sono il suo fedel, Bernardo."

as Beatrice was distant from mine eyes;
but naught was that to me, because her face
came down to me unblurred by aught between.

"O Lady, thou in whom my hope is strong,
and who for my salvation didst endure
to leave the traces of thy feet in Hell,
I recognize the virtue and the grace
of all the many things which I have seen,
as coming from thy power and kindliness.
From slavery to freedom thou hast drawn me
in every way, and over every path,
within thy power to achieve that end.
Guard thou in me the fruitage of thy bounty,
that thus my soul, restored to health by thee,
may, when it leaves my body, please thee still!"

I thus implored; and she, though so far off
she seemed, looked down at me and smiled;
then to the Eternal Fount she turned again.

Thereat the holy elder said: "That thou
mayst bring thy journey to its perfect end,
for which both prayers and holy love have sent me,
hover about this Garden with thine eyes,
for to have seen it will prepare thy look
to rise still higher through the Ray Divine.
The Queen of Heaven, for whom I wholly burn
with love, will grant us this and very grace,
for I her faithful servant Bernard am."

Qual è colui che forse di Croazia
  viene a veder la Veronica nostra,
  che per l' antica fama non si sazia,
ma dice nel pensier, fin che si mostra:
  "Signor mio Gesù Cristo, Dio verace,
  or fu sì fatta la sembianza vostra?";
tale era io mirando la vivace
  carità di colui, che in questo mondo,
  contemplando, gustò di quella Pace.
"Figliuol di grazia, questo esser giocondo'
  cominciò egli, "non ti sarà noto,
  tenendo gli occhi pur quaggiù al fondo;
ma guarda i cerchi fino al più remoto,
  tanto che veggi seder la Regina
  cui questo Regno è suddito e devoto."
Io levai gli occhi; e come da mattina
  la parte oriental dell' orizzonte
  soverchia quella dove il sol declina;
così, quasi di valle andando a monte
  con gli occhi, vidi parte nello stremo
  vincer di lume tutta l' altra fronte.
E come quivi ove s' aspetta il temo
  che mal guidò Fetonte, più s' infiamma,
  e quinci e quindi il lume si fa scemo;
così quella pacifica Oriafiamma
  nel mezzo s' avvivava, e d' ogni parte
  per egual modo allentava la fiamma.

CANTO XXXI

As he who from Croatia comes, perchance,
to look at our Veronica, and who,
because of its old fame, is never sated,
but says in thought, as long as it is shown:
"My Lord, Christ Jesus, God in very truth,
was, then, your countenance like unto this?"
even such was I, as on the living love
I gazed on him, who in this world received
a taste, in contemplation, of that Peace.

"This glad existence, son of Grace," he then
began, "will not be known to thee, if fixed
at this low level only are thine eyes.
Look at the circles, to the most remote,
till yonder thou behold that Queen enthroned,
to whom devoutly subject is this Realm."

I raised mine eyes; and as at early morn
the horizon's eastern parts excel in light
the regions where the sun is setting; so,
as with mine eyes from vale to mount I moved,
I saw a region at the utmost verge
vanquish in light all other parts before me.
And as the skies where one awaits the car
which Phaethon badly drove, more brightly gleam,
while pale the light on either side becomes;
so likewise, brilliant in the middle loomed
that peaceful Oriflamme, and on each side
the fire in equal measure burned less bright.

Ed a quel mezzo, con le penne sparte,
vidi più di mille Angeli festanti,
ciascun distinto e di fulgore e d' arte.
Vidi quivi ai lor giochi ed ai lor canti
ridere una Bellezza, che letizia
era negli occhi a tutti gli altri Santi.
E s' io avessi in dir tanta divizia,
quanta ad imaginar, non ardirei
lo minimo tentar di sua delizia.
Bernardo, come vide gli occhi miei
nel caldo suo calor fissi ed attenti,
li suoi con tanto affetto volse a lei,
che i miei di rimirar fe' più ardenti.

CANTO XXXI

And clustered there with wings outspread I saw
more than a thousand Angels jubilant,
and each distinct in splendor and in speed;
while smiling down upon their sports and songs
a Beauty I beheld, who was the joy
within the eyes of all the other Saints.
And even if I in utterance were as rich
as in imagination, I 'd not dare
attempt to tell the least of its delight.

When Bernard saw mine eyes intently fixed
upon the object of his ardent love,
he turned to it his own with such affection,
that mine more eager grew to look again.

PARADISO XXXII

Empireo. DIO. Gli Angeli ed i Beati. L'Artificio della Rosa
I Pargoli Beati. Maria e Gabriele. I Grandi Patrizi

Affetto al suo piacer, quel contemplante
libero officio di dottore assunse,
e cominciò queste parole sante:
"La piaga che Maria richiuse ed unse,
quella ch' è tanto bella da' suoi piedi,
è colei che l' aperse e che la punse.
Nell' ordine che fanno i terzi sedi,
siede Rachel di sotto da costei
con Beatrice, sì come tu vedi.
Sara, Rebecca, Iudìt, e colei
che fu bisava al cantor che, per doglia
del fallo, disse '*Miserere mei*',
puoi tu veder così di soglia in soglia
giù digradar, com' io ch' a proprio nome
vo per la rosa giù di foglia in foglia.
E dal settimo grado in giù, sì come
infino ad esso, succedono Ebree,
dirimendo del fior tutte le chiome;
perchè, secondo lo sguardo che fée
la fede in Cristo, queste sono il muro
a che si parton le sacre scalee.

PARADISO XXXII

The Empyrean. GOD. The Angels and the Blest. The Order of the Rose. The Blessed Children. The Great Patricians

Intent on his delight, that contemplator
the office of a teacher took unasked,
and thereupon began these holy words:
"The one so beautiful at Mary's feet
is she who opened and who made the wound,
which Mary closed again, and then anointed.
In the order which up there the third seats make,
Rachel beneath her sits with Beatrice,
as thou perceivest.
Sarah, Rebecca, Judith,
and she who was that singer's ancestress,
who said when he was grieving for his sin:
"Have mercy on me," thou canst thus behold
downward from rank to rank, as each I name,
and through the Rose decline from leaf to leaf.
Descending from the seventh row of seats,
even as above it, Hebrew women follow,
dividing all the tresses of the Flower;
for in accordance with the attitude
their faith assumed toward Christ, these women form
the wall which separates the sacred steps.

Da questa parte, onde il Fior è maturo
di tutte le sue foglie, sono assisi
quei che credettero in Cristo venturo;
dall' altra parte, onde sono intercisi
di vòto i semicircoli, si stanno
quei ch' a Cristo venuto ebber li visi.
E come quinci il glorioso scanno
della Donna del Cielo e gli altri scanni
di sotto lui cotanta cerna fanno;
così, di contra, quel del gran Giovanni,
che, sempre santo, il deserto e il martìro
sofferse, e poi l' Inferno da due anni;
e sotto lui così cerner sortiro
Francesco, Benedetto ed Augustino,
ed altri sin quaggiù di giro in giro.
Or mira l' alto provveder divino;
chè l' uno e l' altro aspetto della Fede
egualmente empierà questo Giardino.
E sappi che dal grado in giù che fiede
a mezzo il tratto le due discrezioni,
per nullo proprio merito si siede,
ma per l' altrui, con certe condizioni;
chè tutti questi son spiriti assolti
prima ch' avesser vere elezioni.
Ben te ne puoi accorger per li vólti
ed anco per le voci puerili,
se tu li guardi bene e se gli ascolti.

CANTO XXXII

On this side, where full-bloomed the Flower is,
complete with all its leaves, are seated those
who in the Christ that was to come believed;
and on the other, where the semicircles
are interrupted by still vacant seats,
are those who faced toward Christ already come.
And as on this side here the glorious throne
of Heaven's own Lady, and the other seats
beneath it, such a great partition make;
so, opposite, the seat of that great John,
who, ever holy, underwent the desert
and martyrdom, and then two years in Hades;
while Francis, Benedict and Augustine
beneath him were decreed to form the line
with others down to here, from round to round.
And now behold how great God's foresight is;
for each of these two aspects of the Faith
will fill this Garden to the same extent.
And know that downward from the row of seats,
which midway separates the two divisions,
no one is seated for his own deserts,
but for another's, under fixed conditions;
for all of these are spirits who were freed
before they had the power to really choose.
This by their faces thou canst well perceive,
and by their childish voices furthermore,
if, looking at them well, thou listen, too.

Or dubbi tu, e dubitando sili; 49
ma io ti solverò 'l forte legame
in che ti stringon li pensier sottili.
Dentro all' ampiezza di questo reame 52
casual punto non puote aver sito,
se non come tristizia, o sete, o fame;
chè per eterna legge è stabilito 55
quantunque vedi, sì che giustamente
ci si risponde dall' anello al dito.
E però questa festinata gente 58
a vera vita non è *sine causa*
intra sè qui più e meno eccellente.
Lo Rege per cui questo regno pausa 61
in tanto amore ed in tanto diletto,
che nulla volontà è di più ausa,
le menti tutte nel suo lieto aspetto 64
creando, a suo piacer di Grazia dota
diversamente; e qui basti l' effetto.
E ciò espresso e chiaro vi si nota 67
nella Scrittura Santa in quei gemelli
che nella madre ebber l' ira commota.
Però, secondo il color dei capelli 70
di cotal Grazia, l' altissimo Lume
degnamente convien che s' incappelli.
Dunque, senza mercè di lor costume, 73
locati son per gradi differenti,
sol differendo nel primiero acume.

CANTO XXXII

Thou doubtest now, and, doubting, thou art silent;
but I will set thee free from that strong bond
wherein thy subtle thoughts are holding thee.
Within the ample nature of this Realm
nothing can any more occur by chance,
than either sadness, thirst or hunger can;
for in accordance with eternal law
is settled all thou seest, so that here
close-fitting to the finger is the ring.
These people, therefore, who before their time
have reached true life, are not without good cause
more excellent, or less, among themselves.
The King, through whom this Kingdom finds repose
in such delight and love, that no one's will
is bold enough to long for any greater;
creating all minds in His own glad sight,
as Him it pleases, dowers each with Grace
in divers ways; here let the fact suffice.
And this is clearly and expressly marked
for you in Holy Scripture by those twins
who in their mother had their wrath aroused.
According to the color of the hair
of that Grace, therefore, must the Light supreme
be worthily accorded as a crown.
Without deserving aught, then, for their deeds,
are these to different grades assigned, which differ
in their innate keen-sightedness alone.

Bastava sì nei secoli recenti
con l' innocenza, per aver salute,
solamente la fede dei parenti.
Poi che le prime etadi fur compiute,
convenne ai maschi alle innocenti penne,
per circoncidere, acquistar virtute;
ma poi che il tempo della Grazia venne,
senza battesmo perfetto di Cristo,
tale innocenza laggiù si ritenne.
Riguarda omai nella faccia ch' a Cristo
più si somiglia; chè la sua chiarezza
sola ti può disporre a veder Cristo."
Io vidi sovra lei tanta allegrezza
piover, portata nelle menti sante,
create a trasvolar per quella altezza,
che quantunque io avea visto davante,
di tanta ammirazion non mi sospese,
nè mi mostrò di Dio tanto sembiante.
E quell' amor che primo lì discese,
cantando "*Ave Maria, Gratia plena!*",
dinanzi a lei le sue ali distese.
Rispose alla divina cantilena
da tutte parti la beata Corte,
sì ch' ogni vista sen fe' più serena.
"O santo Padre, che per me comporte
l' esser quaggiù, lasciando il dolce loco
nel qual tu siedi per eterna sorte,

The faith of parents only was, indeed,
with innocence, enough for their salvation,
throughout the centuries of early times.
Then, when the primal ages had elapsed,
males were by circumcision forced to win
the virtue needed by their guileless wings;
but later, when the age of Grace had come,
without the perfect baptism in the Christ,
such innocence was there below retained.

But now look at the face which to the Christ
is most resemblant; for its light alone
can make thee ready to behold the Christ."

I saw such gladness raining down on her,
borne by those holy minds, created such
that they might fly across those altitudes,
that whatsoever I had seen before
ne'er held me with such admiration poised,
nor showed me such resemblance unto God.

And that same love which first descended there,
"*Ave Maria, Gratia plena,*" singing,
spread out his open wings in front of her.
And on all sides the beatific Court
made such an answer to the song divine,
that every face became the more serene.

"O holy father, who for me dost bear
to be down here, and leave the pleasant place,
where by eternal lot thou hast thy seat,

qual è quell' Angel che con tanto gioco
guarda negli occhi la nostra Regina,
innamorato sì, che par di foco?"
Così ricorsi ancora alla dottrina
di colui ch' abbelliva di Maria,
come del sole stella mattutina.
Ed egli a me: "Baldezza e leggiadria,
quanta esser può in Angelo ed in alma,
tutta è in lui; e sì volem che sia,
perch' egli è quegli che portò la palma
giù a Maria, quando il Figliuol di Dio
carcar si volle della nostra salma.
Ma vieni omai con gli occhi, sì com' io
andrò parlando; e nota i gran Patrici
di questo Imperio giustissimo e pio.
Quei due che seggon lassù più felici,
per esser propinquissimi ad Augusta,
son d' esta Rosa quasi due radici.
Colui che da sinistra le s' aggiusta,
è il Padre per lo cui ardito gusto
l' umana specie tanto amaro gusta;
dal destro vedi quel Padre vetusto
di Santa Chiesa, cui Cristo le Chiavi
raccomandò di questo Fior venusto.
E quei che vide tutt' i tempi gravi,
pria che morisse, della bella Sposa
che s' acquistò con la lancia e coi chiavi,

who is that Angel who with such delight
is at our Queen's eyes gazing, and is so
enamored, that he seems to be on fire?"
  For teaching I had thus recourse again
to him who was from Mary drawing beauty,
as from the sun the early morning star.
  And he to me: "As much self-trust and grace
as can be in an Angel or a soul,
are all in him; and we would have it so;
for he it was who carried down the palm
to Mary, when God's Son upon Himself
was pleased to take the burden of our flesh.
  But with thine eyes now follow after me,
as I keep speaking; and note the great Patricians
of this most just and kind Imperial State.
The two that have the happiest seats up there,
because the nearest to Augusta's throne,
are, as it were, the two roots of this Rose.
He that upon the left is at her side,
that Father is, because of whose bold taste
the human species tastes such bitterness;
and on her right thou see'st that ancient Father
of Holy Church, to whom Christ gave in trust
the Keys of this fair Flower. And he who saw,
ere dying, all that fair Bride's troubled days,
who with the spear and with the nails was won,
beside him sits; and at the other's side

siede lungh' esso; e lungo l' altro posa
  quel Duca sotto cui visse di manna
  la gente ingrata, mobile e ritrosa.
Di contro a Pietro vedi seder Anna,
  tanto contenta di mirar sua figlia,
  che non muove occhi per cantare '*Osanna!*';
e contro al maggior Padre di famiglia
  siede Lucìa, che mosse la tua Donna,
  quando chinavi, a ruinar, le ciglia.
Ma perchè il tempo fugge che t' assonna,
  qui farem punto, come buon sartore,
  che, com' egli ha del panno, fa la gonna;
e drizzeremo gli occhi al Primo Amore,
  sì che, guardando verso Lui, penètri,
  quant' è possibil, per lo suo Fulgore.
Veramente, nè forse tu t' arretri
  movendo l' ali tue, credendo oltrarti,
  orando Grazia convien che s' impetri;
Grazia da quella che può aiutarti;
  e tu mi segui con l' affezione,
  sì che dal dicer mio lo cor non parti."
E cominciò questa santa orazione:

that Leader rests, 'neath whom the ingrate folk,
stiff-necked and fickle-minded, lived on manna.
  Anna thou seest sitting opposite
to Peter, so content to see her daughter,
that never from her doth she move her eyes,
although 'Hosanna!' singing; o'er against
the oldest Father of a family
Lucìa sits, who had thy Lady go,
when thou thy brows in downward flight didst turn.
  But since apace thy slumber-time is fleeing,
here will we pause, as that good tailor does,
who cuts his gown according to his cloth;
and toward the Primal Love direct our eyes,
that, looking toward Him, thou mayst penetrate
as far into His Splendor as thou canst.
But lest, perchance, by moving thine own wings,
thou shouldst recede, believing to advance,
Grace needs must be obtained for thee by prayer;
Grace from the one who hath the power to help thee;
hence follow after me with thine affection,
that from my words thy heart turn not aside."
  He then began the following holy prayer:

PARADISO XXXIII

Empireo. DIO. L'Orazione di San Bernardo a Maria
La Visione della Divinità. L'Ultima Salute

"Vergine Madre, Figlia del tuo Figlio,
umile ed alta più che creatura,
termine fisso d' eterno consiglio,
tu se' colei che l' umana natura
nobilitasti sì, che il suo Fattore
non disdegnò di farsi sua fattura.
Nel ventre tuo si raccese l' amore
per lo cui caldo nell' eterna pace
così è germinato questo Fiore.
Qui se' a noi meridiana face
di Caritate; e giuso, intra i mortali,
se' di Speranza fontana vivace.
Donna, sei tanto grande e tanto vali,
che, qual vuol Grazia ed a te non ricorre,
sua desianza vuol volar senz' ali.
La tua Benignità non pur soccorre
a chi domanda, ma molte fiate
liberamente al domandar precorre.
In te Misericordia, in te Pietate,
in te Magnificenza, in te s' aduna
quantunque in creatura è di Bontate!

PARADISO XXXIII

The Empyrean. GOD. St. Bernard's Prayer to Mary
The Vision of God. Ultimate Salvation

"O Virgin Mother, Daughter of thy Son,
humbler and loftier than any creature,
eternal counsel's predetermined goal,
thou art the one that such nobility
didst lend to human nature, that its Maker
scorned not to make Himself what He had made.
Within thy womb rekindled was the Love,
through whose warm influence in the eternal Peace
this Flower hath blossomed thus. Here unto us
thou art a noonday torch of Charity;
and down below 'mong mortal men, thou art
a living fount of Hope. Lady, so great
thou art, and hast such worth, that one who longs
for Grace, and unto thee hath not recourse,
wingless would wish to have his longing fly.
Not only doth thy Kindliness give help
to him that asketh it, but many times
it freely runs ahead of his request.
In thee is Mercy, Pity is in thee,
in thee Magnificence, and all there is
of Goodness in a creature meets in thee.

Or questi, che dall' infima lacuna 22
dell' Universo infin qui ha vedute
le vite spiritali ad una ad una,
supplica a te, per grazia, di virtute 25
tanto, che possa con gli occhi levarsi
più alto verso l' Ultima Salute.
Ed io, che mai per mio veder non arsi 28
più ch' io fo per lo suo, tutti i miei preghi
ti porgo, e prego che non sieno scarsi,
perchè tu ogni nube gli disleghi 31
di sua mortalità coi preghi tuoi,
sì che il Sommo Piacer gli si dispieghi.
Ancor ti prego, Regina, che puoi 34
ciò che tu vuoli, che conservi sani,
dopo tanto veder, gli affetti suoi.
Vinca tua guardia i movimenti umani! 37
Vedi Beatrice con quanti beati
per li miei preghi ti chiudon le mani!"
Gli occhi da Dio diletti e venerati, 40
fissi nell' orator, ne dimostraro
quanto i devoti preghi le son grati;
indi all' Eterno Lume si drizzaro, 43
nel qual non si de' creder che s' invii
per creatura l' occhio tanto chiaro.
Ed io, ch' al Fine di tutti i desii 46
m' appropinquava, sì com' io dovea,
l' ardor del desiderio in me finii.

CANTO XXXIII

Now doth this man, who from the lowest drain
of the Universe hath one by one beheld,
as far as here, the forms of spirit-life,
beseech thee, of thy grace, for so much strength
that with his eyes he may uplift himself
toward Ultimate Salvation higher still.
And I, who never for mine own sight burned
more than I do for his, offer thee all
my prayers, and pray that they be not too poor,
that thou with thy prayers so dissolve each cloud
of his mortality, that unto him
the Highest Pleasure may unfold Itself.
And furthermore, I pray to thee, O Queen,
who canst whate'er thou wilt, that, after such
a sight, thou keep all his affections sound.
His human promptings let thy care defeat;
see with how many blest ones Beatrice
is clasping for my prayers her hands to thee!"

The eyes belovèd and revered by God,
intent on him who prayed, revealed to us
how grateful unto her are earnest prayers.
Thence they addressed them to the Eternal Light,
wherein it may not be believed the eye
of any creature finds so clear a way.

And I, who to the End of all desires
was drawing near, within me, as I ought,
brought to its goal the ardor of desire.

Bernardo m' accennava e sorridea, 49
perch' io guardassi suso; ma io era
già per me stesso tal qual ei volea;
chè la mia vista, venendo sincera, 52
e più e più entrava per lo raggio
dell' Alta Luce che da Sè è vera.
Da quinci innanzi il mio veder fu maggio 55
che il parlar nostro, ch' a tal vista cede;
e cede la memoria a tanto oltraggio.
Qual è colui che somniando vede, 58
e dopo il sogno la passione impressa
rimane, e l' altro alla mente non riede;
cotal son io; chè quasi tutta cessa 61
mia visione, ed ancor mi distilla
nel cuor lo dolce che nacque da essa.
Così la neve al sol si disigilla; 64
così al vento nelle foglie lievi
si perdea la sentenza di Sibilla.
O Somma Luce, che tanto ti levi 67
dai concetti mortali, alla mia mente
ripresta un poco di quel che parevi,
e fa' la lingua mia tanto possente, 70
ch' una favilla sol della tua Gloria
possa lasciare alla futura gente;
chè, per tornare alquanto a mia memoria, 73
e per sonare un poco in questi versi,
più si conceperà di tua Vittoria.

CANTO XXXIII

Bernard was smiling, and was making signs
for me to look on high; but, as he wished,
I was already of mine own accord;
because my sight, as purer it became,
was penetrating more and more the radiance
of that High Light, which of Itself is true.

From this time onward greater was my sight
than is our speech, which yields to such a vision,
and memory also yields to such excess.

And such as he, who seeth in a dream,
and after it, the imprinted feeling stays,
while all the rest returns not to his mind;
even such am I; for almost wholly fades
my vision, yet the sweetness which was born
of it is dripping still into my heart.

Even thus the snow is in the sun dissolved;
even thus the Sibyl's oracles, inscribed
on flying leaves, were lost adown the wind.

O Light Supreme, that dost uplift Thyself
so far from mortal thought, relend my mind
a little of what Thou didst seem to be,
and cause my tongue to be so powerful,
that of Thy Glory it may leave at least
a spark unto the people still to come;
for to my mem'ry if it but a while
return, and speak a little in these lines,
more of Thy Victory will be conceived.

Io credo, per l' acume ch' io soffersi
del vivo Raggio, ch' io sarei smarrito,
se gli occhi miei da lui fossero avèrsi.
E' mi ricorda ch' io fui più ardito
per questo a sostener, tanto ch' io giunsi
l' aspetto mio col Valore Infinito.
O abbondante Grazia ond' io presunsi
ficcar lo viso per la Luce Eterna,
tanto che la veduta vi consunsi!
Nel suo profondo vidi che s' interna,
legato con Amore in un volume,
ciò che per l' Universo si squaderna;
sustanzia ed accidente, e lor costume,
quasi conflati insieme per tal modo,
che ciò ch' io dico è Un Semplice Lume.
La forma universal di questo nodo
credo ch' io vidi, perchè più di largo,
dicendo questo, mi sento ch' io godo.
Un punto solo m' è maggior letargo
che venticinque secoli all' impresa
che fe' Nettuno ammirar l' ombra d' Argo.
Così la mente mia, tutta sospesa,
mirava fissa, immobile ed attenta,
e sempre di mirar faceasi accesa.
A quella Luce cotal si diventa,
che volgersi da lei per altro aspetto
è impossibil che mai si consenta;

I think the keenness of the living Ray
which I endured would have confounded me,
if from it I had turned away mine eyes.
And I recall that I, because of this,
the bolder was to bear it, till I made
my vision one with Value Infinite.
O the abundant Grace, whereby I dared
to pierce the Light Eternal with my gaze,
until I had therein exhausted sight!
I saw that far within its depths there lies,
by Love together in one volume bound,
that which in leaves lies scattered through the world;
substance and accident, and modes thereof,
fused, as it were, in such a way, that that,
whereof I speak, is but One Simple Light.
This union's general form I think I saw,
since, saying so, I feel that I the more
rejoice. Of more forgetfulness for me
one moment is, than centuries twenty-five
are for the enterprise which once caused Neptune
to wonder at the shadow Argo cast.
My mind, thus wholly in suspense, was gazing
steadfast and motionless, and all intent,
and, gazing, grew enkindled more and more.
Such in that Light doth one at last become,
that one can never possibly consent
to turn therefrom for any other sight;

però che il Ben, ch' è del volere obbietto,
tutto s' accoglie in Lei, e fuor di Quella
è difettivo ciò che lì è perfetto.
Omai sarà più corta mia favella,
pure a quel ch' io ricordo, che di un fante
che bagni ancor la lingua alla mammella.
Non perchè più d' un semplice sembiante
fosse nel vivo Lume ch' io mirava;
chè tal è sempre qual era davante;
ma per la vista che s' avvalorava
in me guardando, una sola parvenza,
mutandom' io, a me si travagliava.
Nella profonda e chiara sussistenza
dell' Alto Lume parvemi tre Giri
di tre colori e d' una continenza;
e l' un dall' altro, come Iri da Iri,
parea riflesso, e il terzo parea foco
che quinci e quindi egualmente si spiri.
Oh, quanto è corto il dire, e come fioco
al mio concetto! E questo, a quel ch' io vidi,
è tanto, che non basta a dicer ' poco.'
O LUCE ETERNA, CHE SOLA IN TE SIDI,
SOLA T' INTENDI, E, DA TE INTELLETTA
ED INTENDENTE TE, AMI ED ARRIDI!
Quella Circulazion che sì concetta
pareva in te come lume riflesso,
dagli occhi miei alquanto circonspetta,

because the Good, which is the will's real object,
is therein wholly gathered, and, outside,
that is defective which is perfect there.

Ev'n as to what I do remember, mine
will now be shorter than an infant's speech,
who at the breast still bathes his tongue. 'T was not
that there was other than a simple semblance
within the Living Light wherein I gazed,
which always is what It hath been before;
but through my sight, which in me, as I looked,
was gathering strength, because I changed, one sole
appearance underwent a change for me.

Within the Lofty Light's profound and clear
subsistence there appeared to me three Rings,
of threefold color and of one content;
and one, as Rainbow is by Rainbow, seemed
reflected by the other, while the third
seemed like a Fire breathed equally from both.

Oh, how, to my conception, short and weak
is speech! And this, to what I saw, is such,
that it is not enough to call it small.

O LIGHT ETERNAL, THAT ALONE DOST DWELL
WITHIN THYSELF, ALONE DOST UNDERSTAND
THYSELF, AND LOVE AND SMILE UPON THYSELF,
SELF-UNDERSTANDING AND SELF-UNDERSTOOD!

That Circle which appeared to be conceived
within Thyself as a Reflected Light,
when somewhat contemplated by mine eyes,

dentro da sè del suo colore stesso
  mi parve pinta della nostra effige;
  per che il mio viso in lei tutto era messo.
Qual è 'l geomètra che tutto s' affige
  per misurar lo cerchio, e non ritrova,
  pensando, quel principio ond' egli indige;
tale era io a quella vista nuova;
  veder voleva come si convenne
  l' imago al cerchio, e come vi s' indova;
ma non eran da ciò le proprie penne;
  se non che la mia mente fu percossa
  da un fulgore in che sua voglia venne.
All' alta fantasia qui mancò possa;
  ma già volgeva il mio desiro e il *velle*,
  sì come ruota ch' igualmente è mossa,
l' Amor che muove il sole e l' altre stelle.

within Itself, of Its own very color,
to me seemed painted with our Human Form;
whence wholly set upon It was my gaze.
 Like the geometer, who gives himself
wholly to measuring the circle, nor,
by thinking, finds the principle he needs;
ev'n such was I at that new sight. I wished
to see how to the Ring the Image there
conformed Itself, and found therein a place;
but mine own wings were not enough for this;
had not my mind been smitten by a flash
of light, wherein what it was willing came.
 Here power failed my high imagining;
but, like a smoothly moving wheel, that LOVE
was now revolving my desire and will,
which moves the sun and all the other stars.

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ERRATA AND CORRIGENDA TO THE PURGATORIO

Page xix, line 4, *read:* Not from the highest tract.
Page xliii, line 17, *read:* Frederick.
Page cvii, line 4 in note 1, *read:* all of these being believed to be.
Page cxiii, line 15, *read:* liberate him from that world's tyranny.
Page cxxxvi, line 24, *read:* should not fall on unaccented syllables, or on monosyllabic words naturally slighted in reading.
Page 21, line 99, *read:* to come into his boat.
Page 71, line 107, *read:* Filippeschi.
Page 96, line 130, *read:* Uso e natura.
Page 98, in the heading, *read:* La Valletta Fiorita.
Page 117, line 80, *read:* the eagles seemed upon a field of gold to flutter in the wind; and line 89, *read:* goodness further thee," (to avoid rhyming with the preceding line).
Page 140, line 93, close the quotation with this line, instead of with line 96.
Page 159, line 1, *read:* "Who is this spirit.
Page 161, line 45, *read:* it first directs.
Page 167, line 106, *read:* Frederick.
Page 202, line 115, *read:* È chi.
Page 218, line 14, *read:* lo smarrito.
Page 221, line 44, *read:* in such a gentle, kindly way.
Page 285, line 82, *read:* "Now go," he said, (to avoid internal rhyme).
Page 359, line 126, *read:* and gave him to another.
Page 364, line 24, *read:* che si aspiri.
Page 366, line 59, *read:* pargoletta.
Page 374, line 6, *read:* traeali.